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# Supplemente,

enthaltend

# Quellen zu Händel's Werken.

## 2.

## Te Deum

von

## Francesco Antonio Urio.

Für die deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1902.

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# Vorwort.

Urio's Te Deum, 1871 zuerst als 5. Band der „Denkmäler der Tonkunst" herausgegeben, tritt nunmehr nach erneuter kritischer Revision in die Reihe der „Supplemente" über. Vor 30 Jahren lagen nur zwei ziemlich mangelhafte Abschriften des Te Deums als Quellen vor: 1) ein Manuskript, 1780 im Besitz von John Stafford Smith, dann der Sacred Harmonic Society, jetzt dem Royal College of Music in London gehörig; — 2) ein etwa 1790 entstandenes Manuskript, das durch die Hände von E. T. Warrens, Ch. Stockes, Vinc. Novello und V. Schölcher in den Besitz des Pariser Conservatoire de Musique gelangt war. Inzwischen ist eine gesuchte dritte Handschrift wieder zum Vorschein gekommen. Sie ist 1763 von dem Chorsänger an St. Paul, John Anderson, nach einer italienischen Kopie in der Sammlung des bekannten Dr. Samuel Howard geschrieben; ihre späteren Besitzer waren Bartleman, Greatorex, Ch. Hatchett, jetzt befindet sie sich im Londoner British Museum (Ms. add. 31,478). Durch den Umstand, daß diese Kopie im Ganzen sich als viel zuverlässiger erwies, als die ersten beiden, sah sich Fr. Chrysander veranlaßt, einen revidirten Neudruck des Werkes herzustellen, der im Sommer 1900 zu Ende kam und dessen Erscheinen nur durch die andauernde Kränklichkeit und das Hinscheiden des Herausgebers verzögert wurde.

Die Bedeutung Urio's als Tonsetzer und das Verhältnis, in das Händel zu ihm trat, indem er Urio's Te Deum für mehrere seiner Werke verwerthete, hat Fr. Chrysander in einer durch zwei Jahrgänge (1878—79) der „Allgemeinen Musikalischen Zeitung" sich erstreckenden Abhandlung aufs Eingehendste klar gelegt. Ich darf mich deshalb hier darauf beschränken, zu bequemem Gebrauch an der Hand der vorliegenden Partitur die Parallelstellen in Kürze noch einmal zu bezeichnen.

Israel in Egypten, Bd. 16.
- S. 153 ff. Baß-Duett ist angeregt durch Urio S. 20.

Allegro, Bd. 6.
- S. 39 ff. einzelne Flötengänge sind entfernte Anklänge an Urio S. 142.

Saul, Bd. 13.
- S. 76 ff. Die Carillons-Scene ist aus den ersten 4 Takten von Urio S. 2 erwachsen.
- S. 38. Der Jüngling kam, vgl. Urio S. 13.
- S. 39. Da flammt der Muth, vgl. Urio S. 64 ff.
- S. 245. Schlußchor, vgl. Urio S. 146.
- S. 178. O blinde Raserei, vgl. Urio S. 97.
- S. 200 ff. Begleitung der Schlachtmusik ist durch Urio S. 73 angeregt.

Dettinger Te Deum, Bd. 25.
- S. 1. Die Oboen greifen die Trompetengänge Urio S. 3 auf.
- S. 21 ff. Alle Welt, vgl. Urio S. 20 ff.
- S. 32. Dir singt der Engel, vgl. Urio S. 43.
- S. 35. Vor dir Cherubim, vgl. Urio's Fanfare S. 30.
- S. 51 ff. Wie auch den heiligen Geist, ist rhythmisch durch Urio's Violinfigur S. 57 beeinflußt.
- S. 62 ff. Als du siegreich zerbrachst, vgl. Urio S. 78 ff.
- S. 70 ff. Du sitzest zur Rechten, vgl. Urio S. 88 ff.
- S. 75 f. Und darum flehen wir, vgl. Urio S. 96.

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Dettinger Te Deum, Bd. 25.

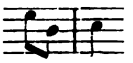
S. 77, Takt 2. Hilf den Deinen, lehnt sich harmonisch an Urio S. 94 Anfang an.

S. 80 ff. Tag für Tag erschallet, vgl. Urio S. 136 ff.

S. 84 ff. Deinem Namen, vgl. Urio S. 128 ff.

Vor dem Gebrauch des Bandes wolle man schließlich noch folgende Bemerkungen beachten.

S. 24 muß die letzte Note von Oboe II und Violino II h′ sein.

S. 25. Oboe II Takt 4/5 zu ändern in  = Violino II.

S. 36 Takt 3 ist der Rhythmus von Tromba II in zu ändern.

S. 54 Takt 4 muß die letzte Note von Violino II a″ sein.

S. 58—59. Die klein gestochenen Noten sind Varianten der Anderson'schen Handschrift.

S. 107 Takt 5 haben die Violette als 7. Achtel e′ zu spielen.

S. 115 verlängert sich das Schlußritornell bei Anderson durch Wiederholung vom 4. Viertel des drittletzten Taktes an. Da die Auflage fertig gedruckt war, ließ sich dies nicht nachtragen.

S. 125 Takt 1 hat Tromba II schon im ersten Viertel gis″.

Der ganze Satz von S. 120 bis 127 steht nur in der Anderson'schen Handschrift.

Berlin, 9. Februar 1902.

**Max Seiffert.**

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# TE DEUM

auctore

FRANCESCO ANTONIO URIO.

(*circa* 1700.)

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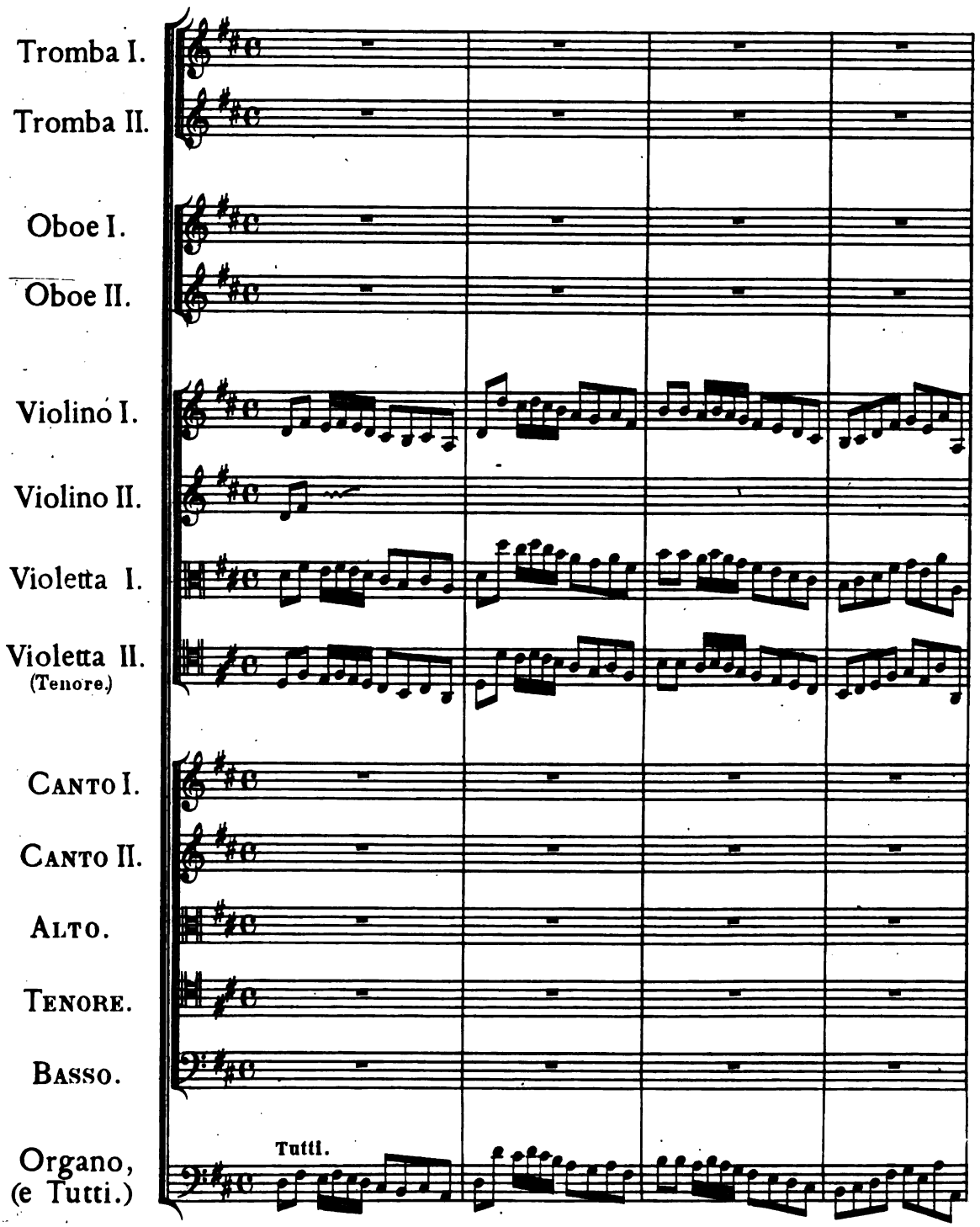
# TE DEUM.



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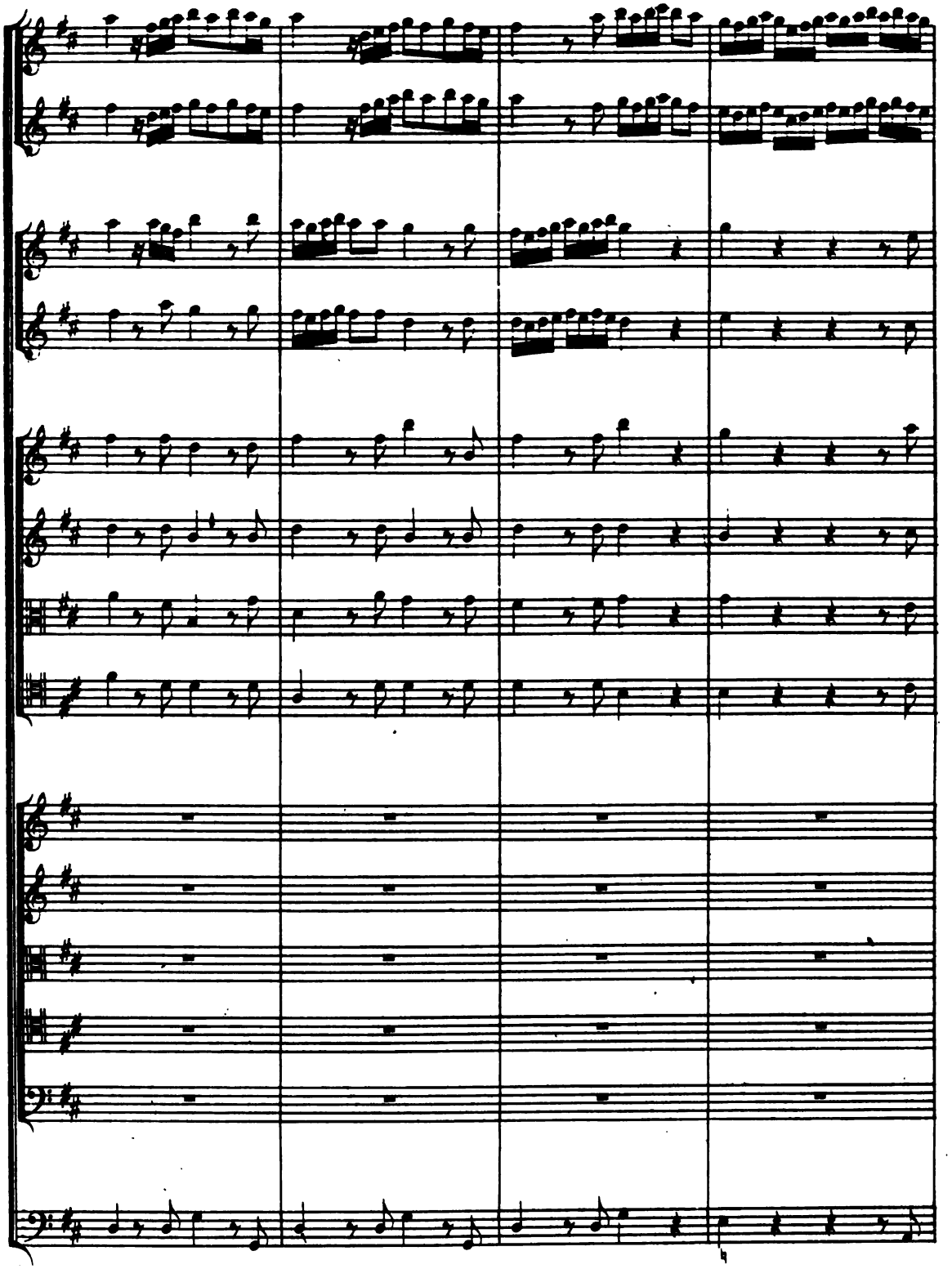



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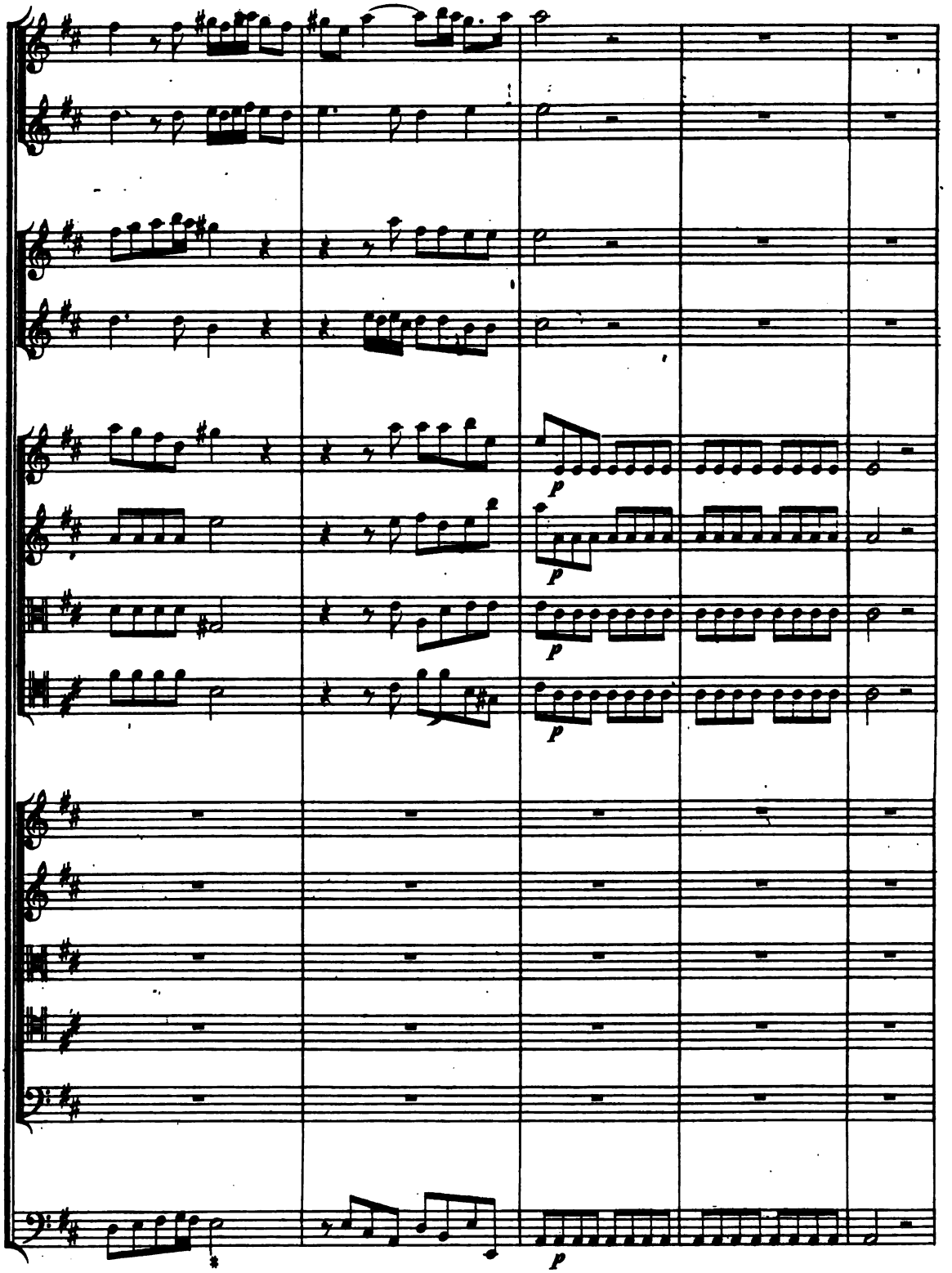




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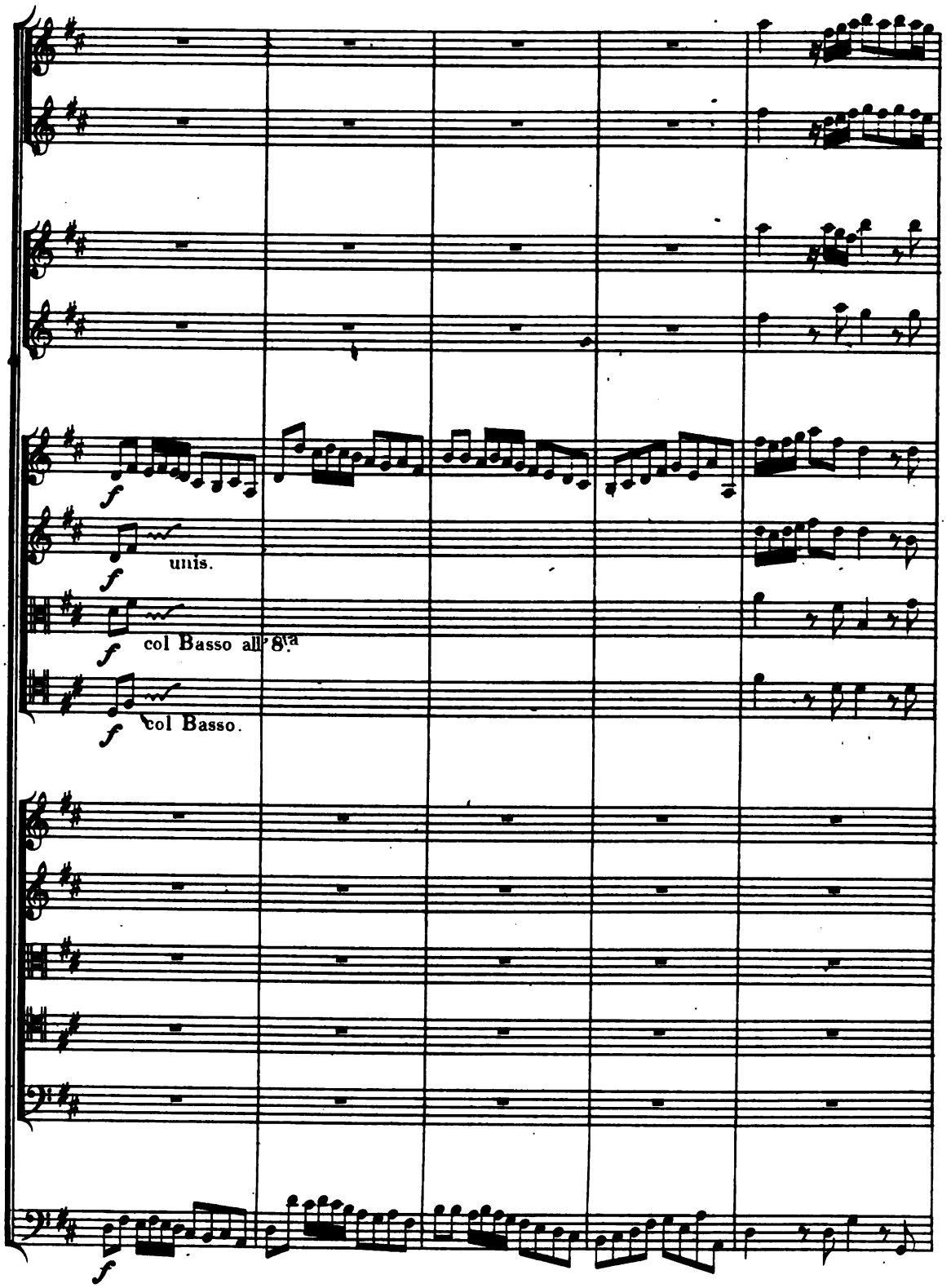




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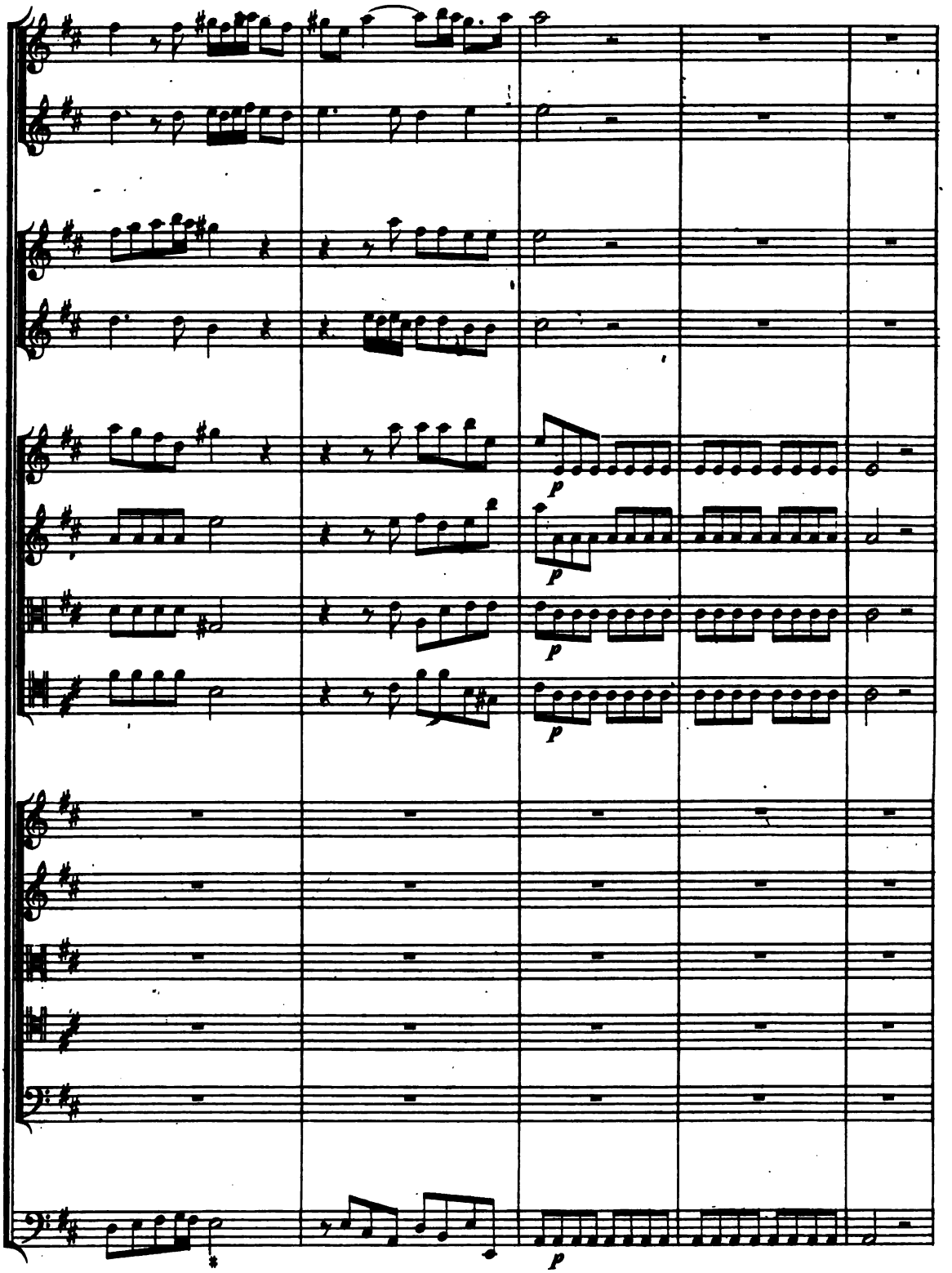




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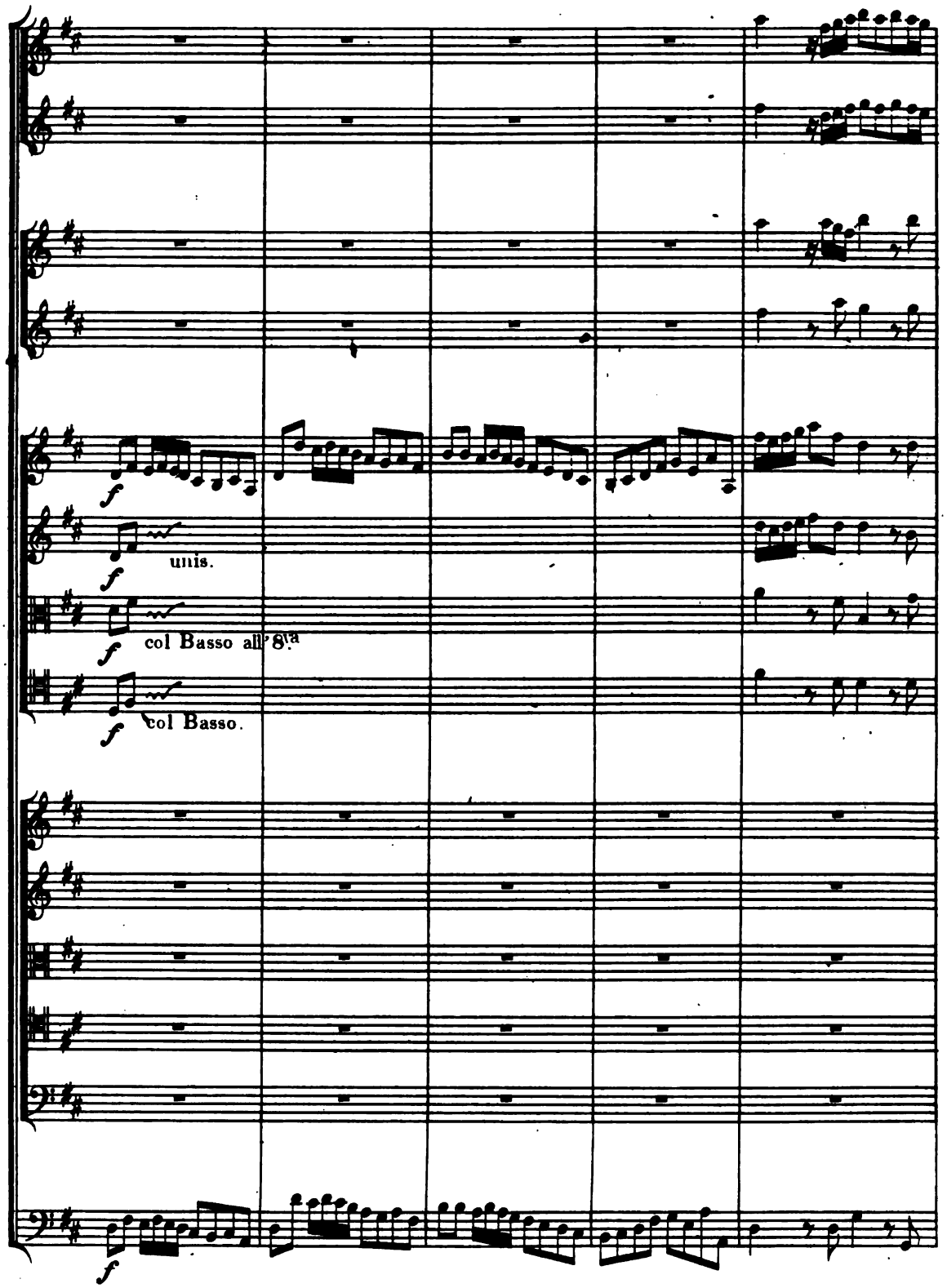




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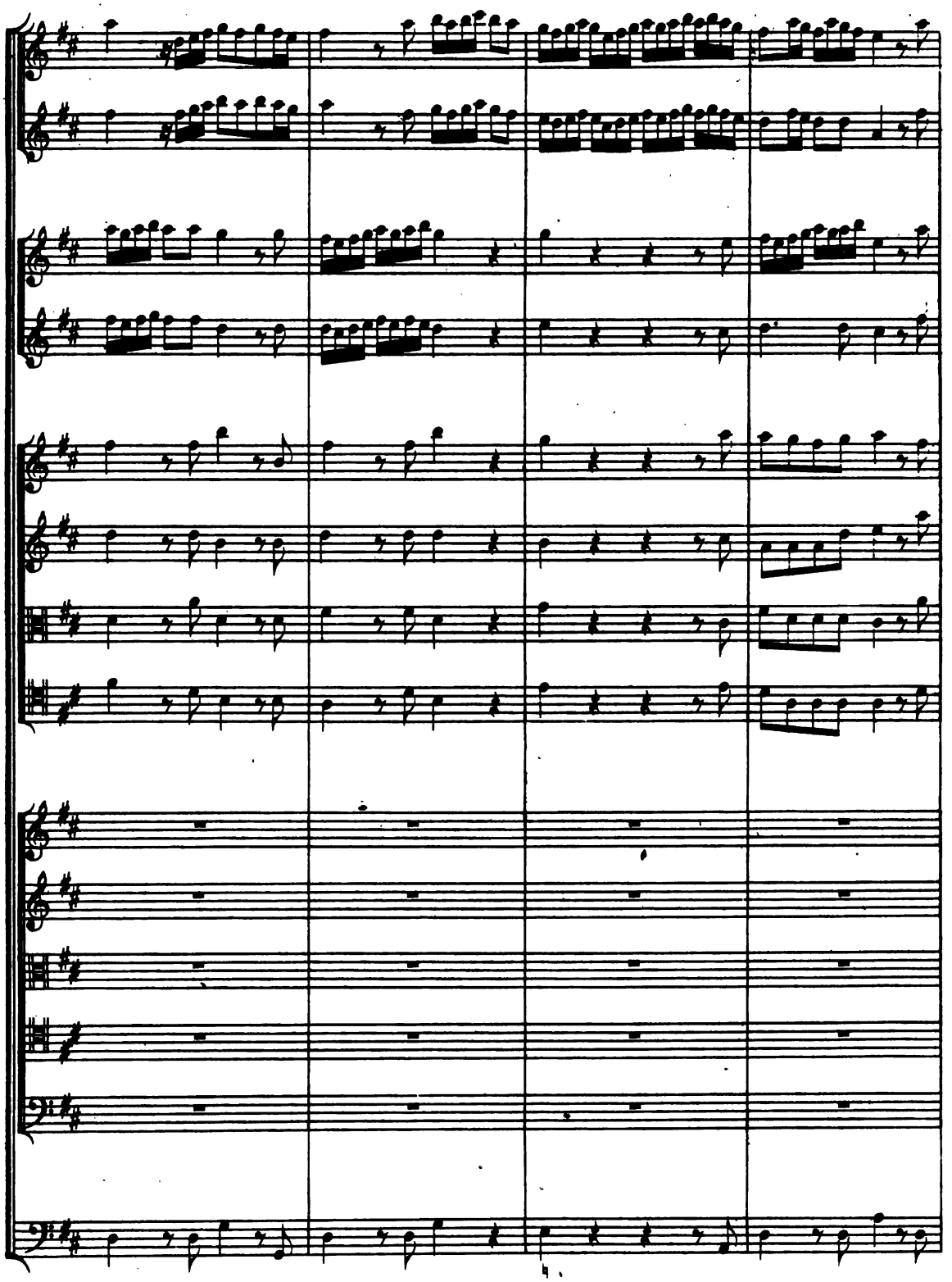



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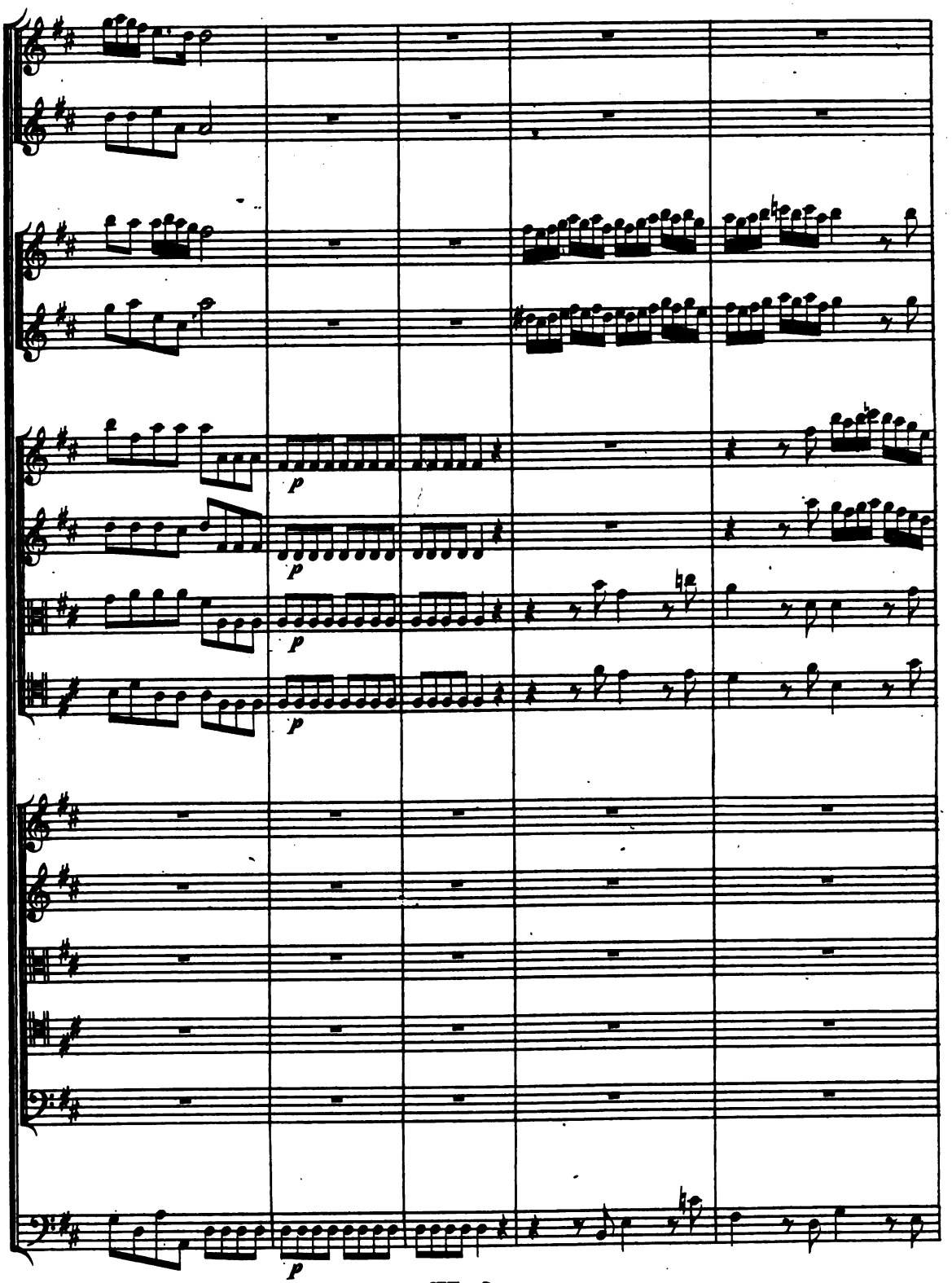




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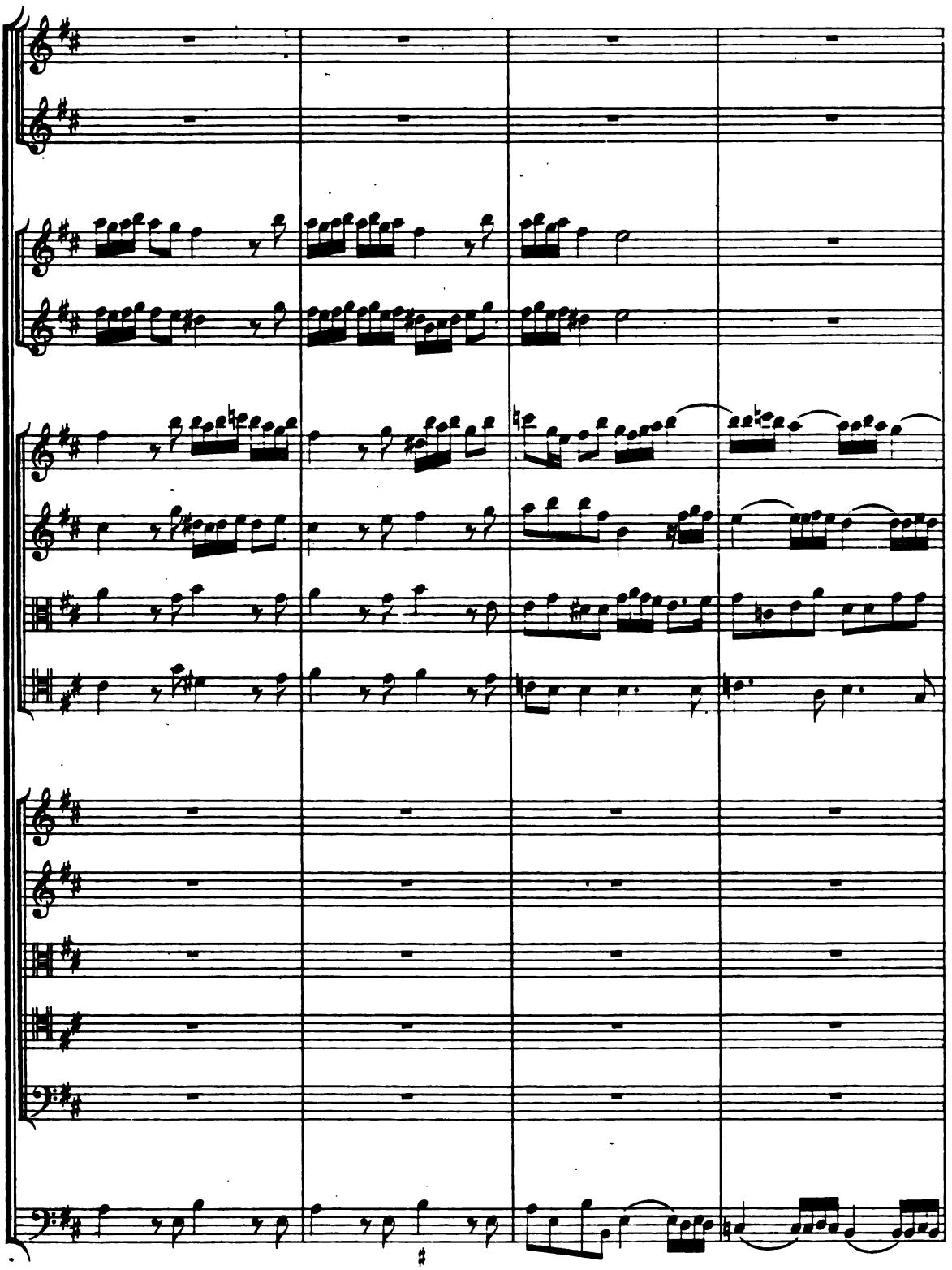



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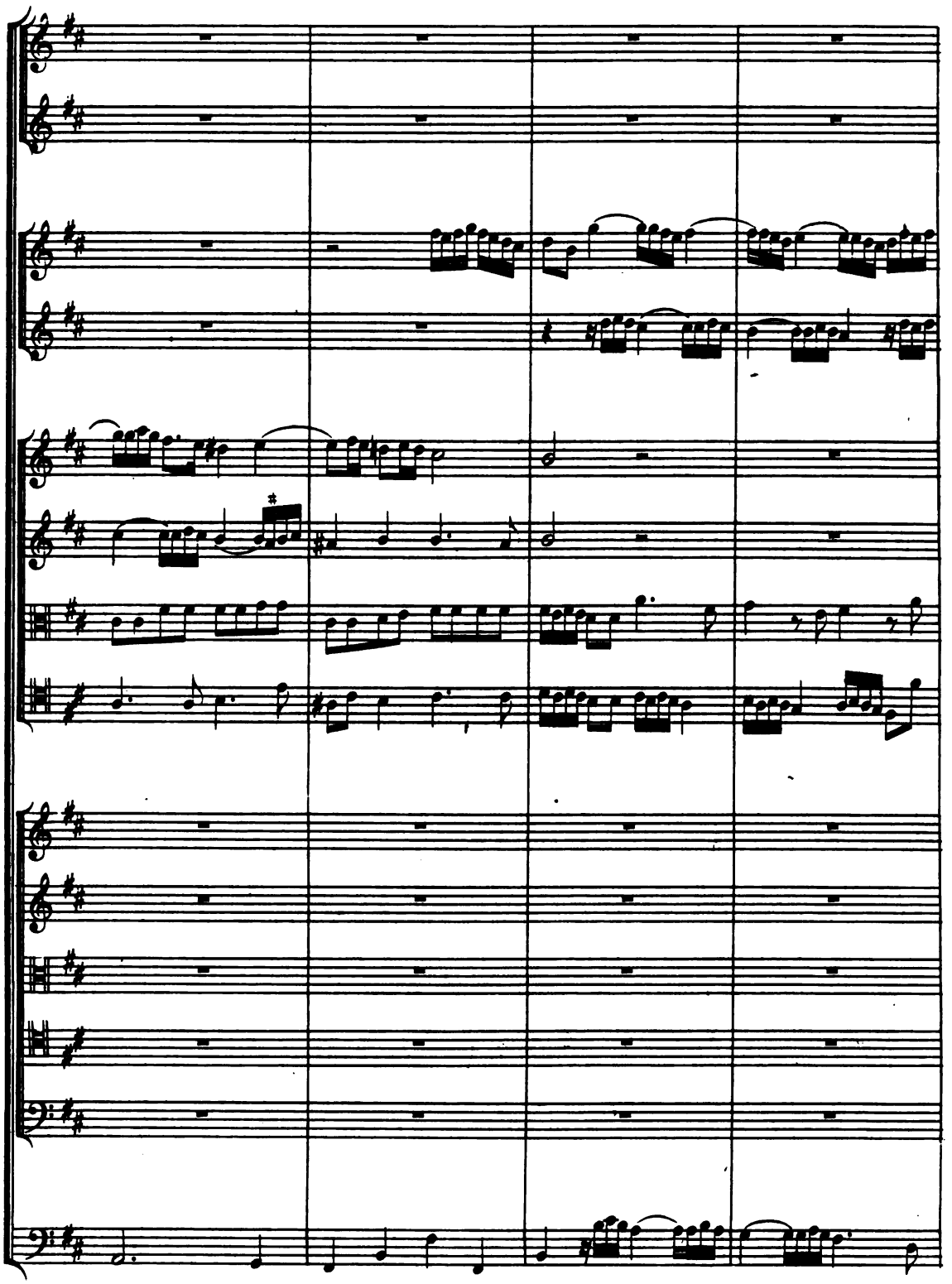



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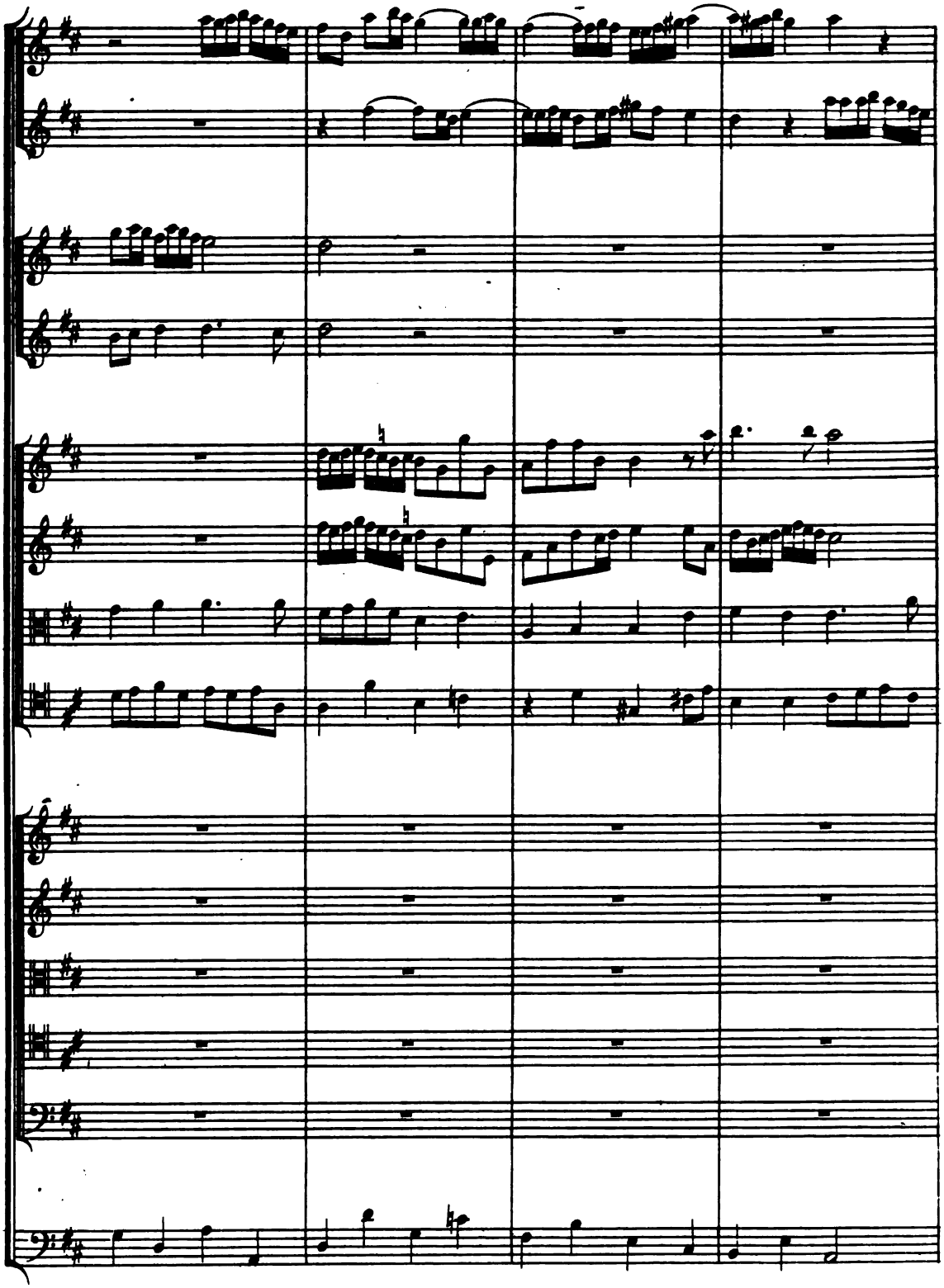



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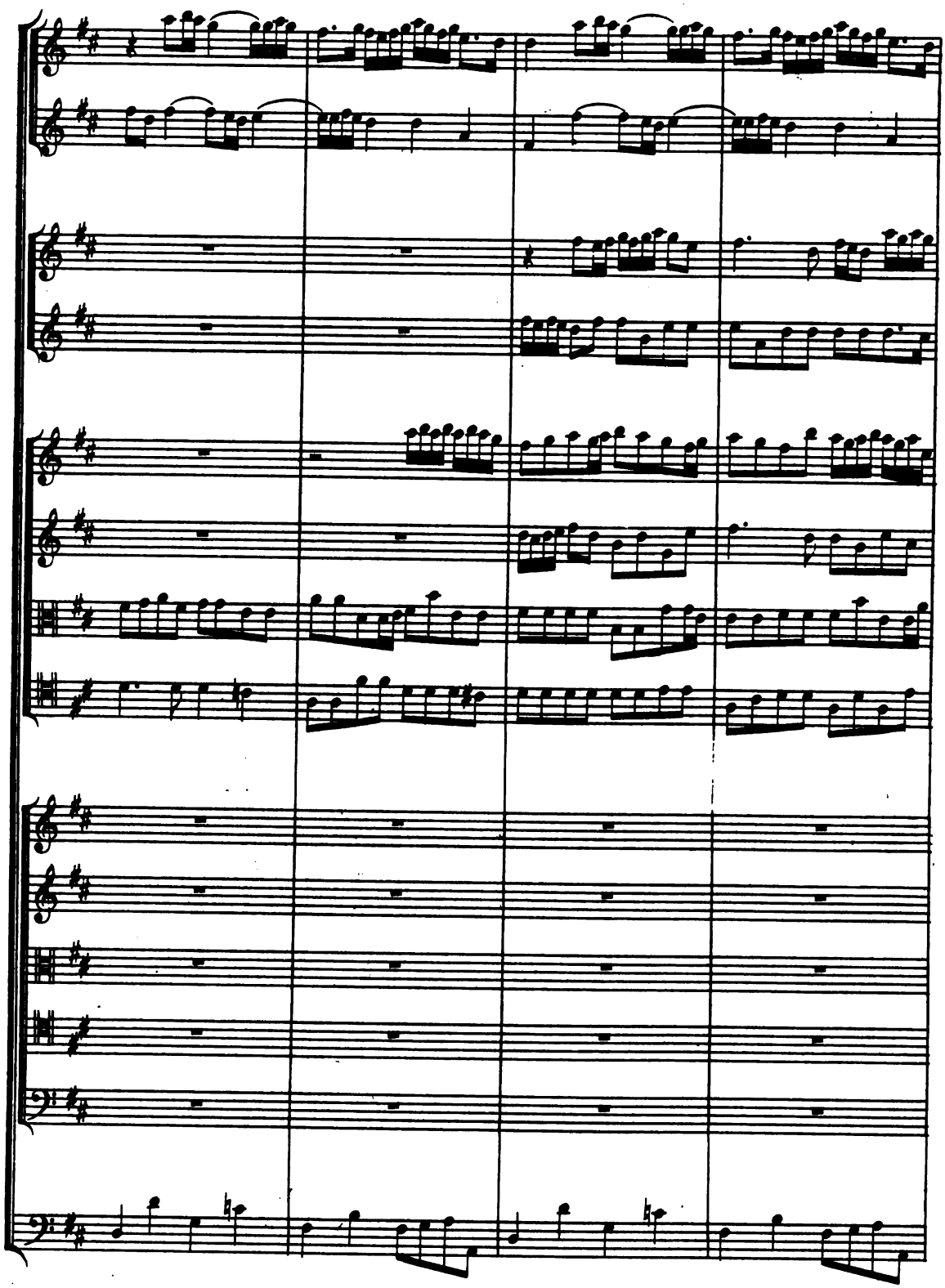



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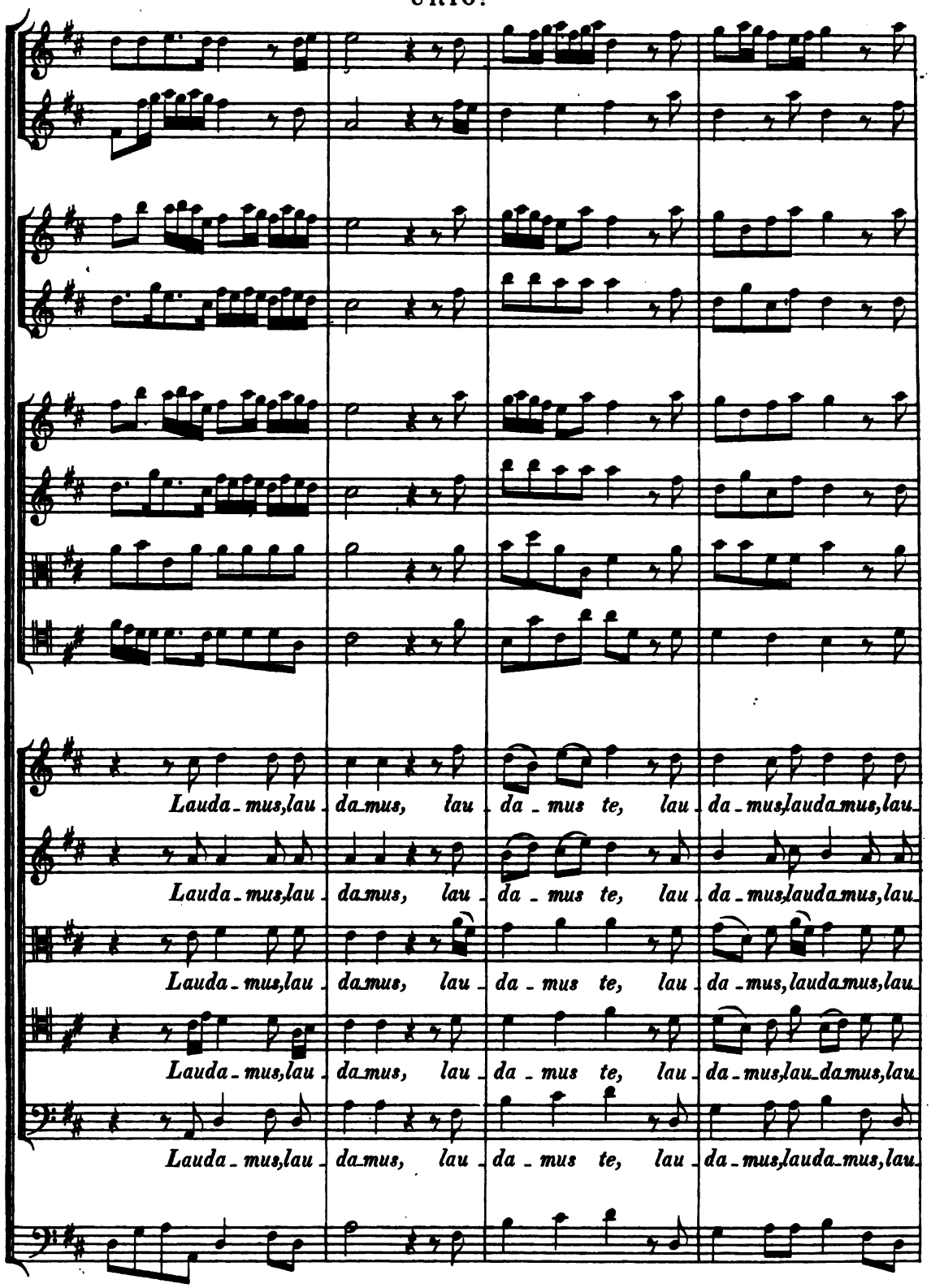




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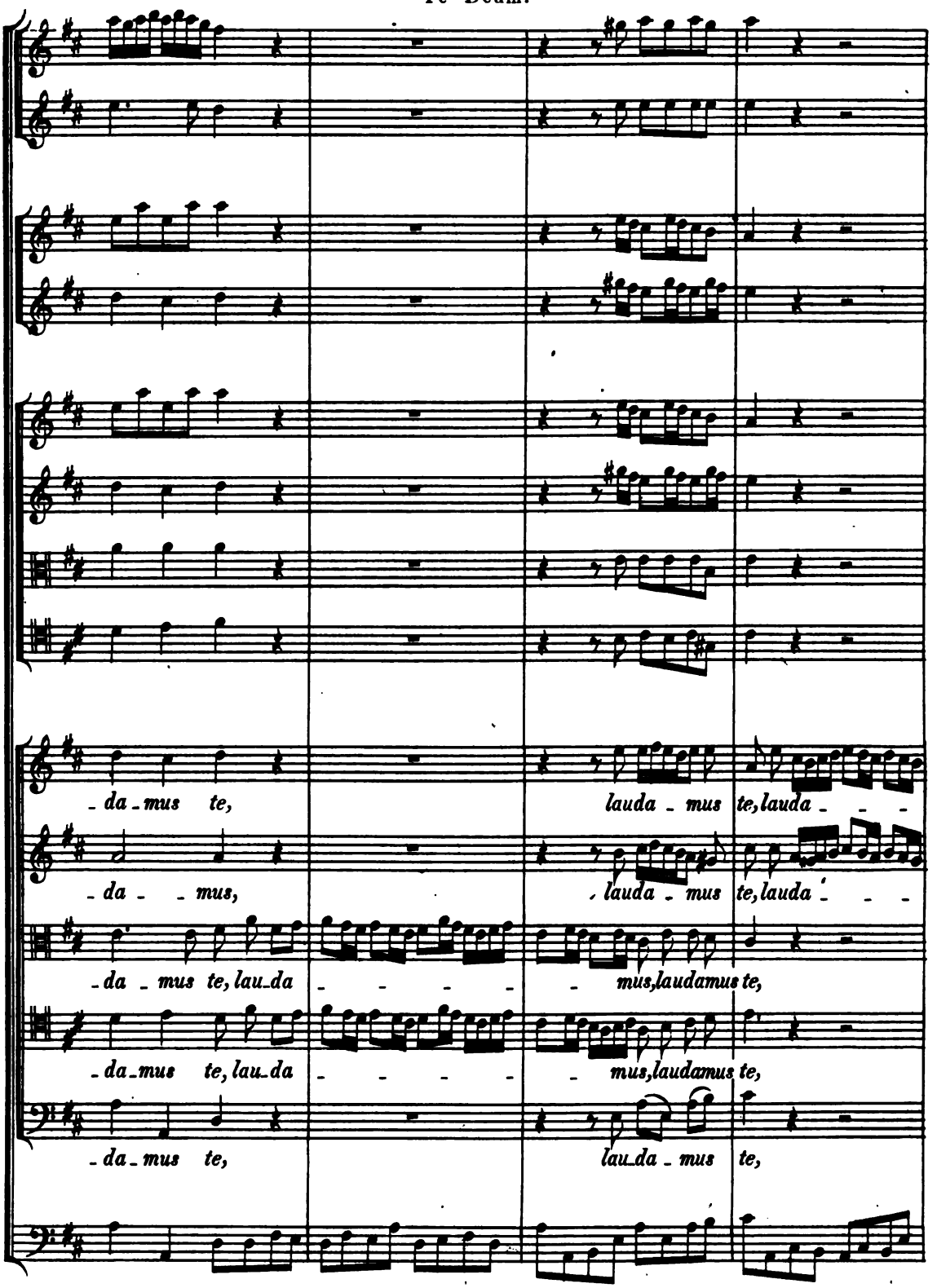




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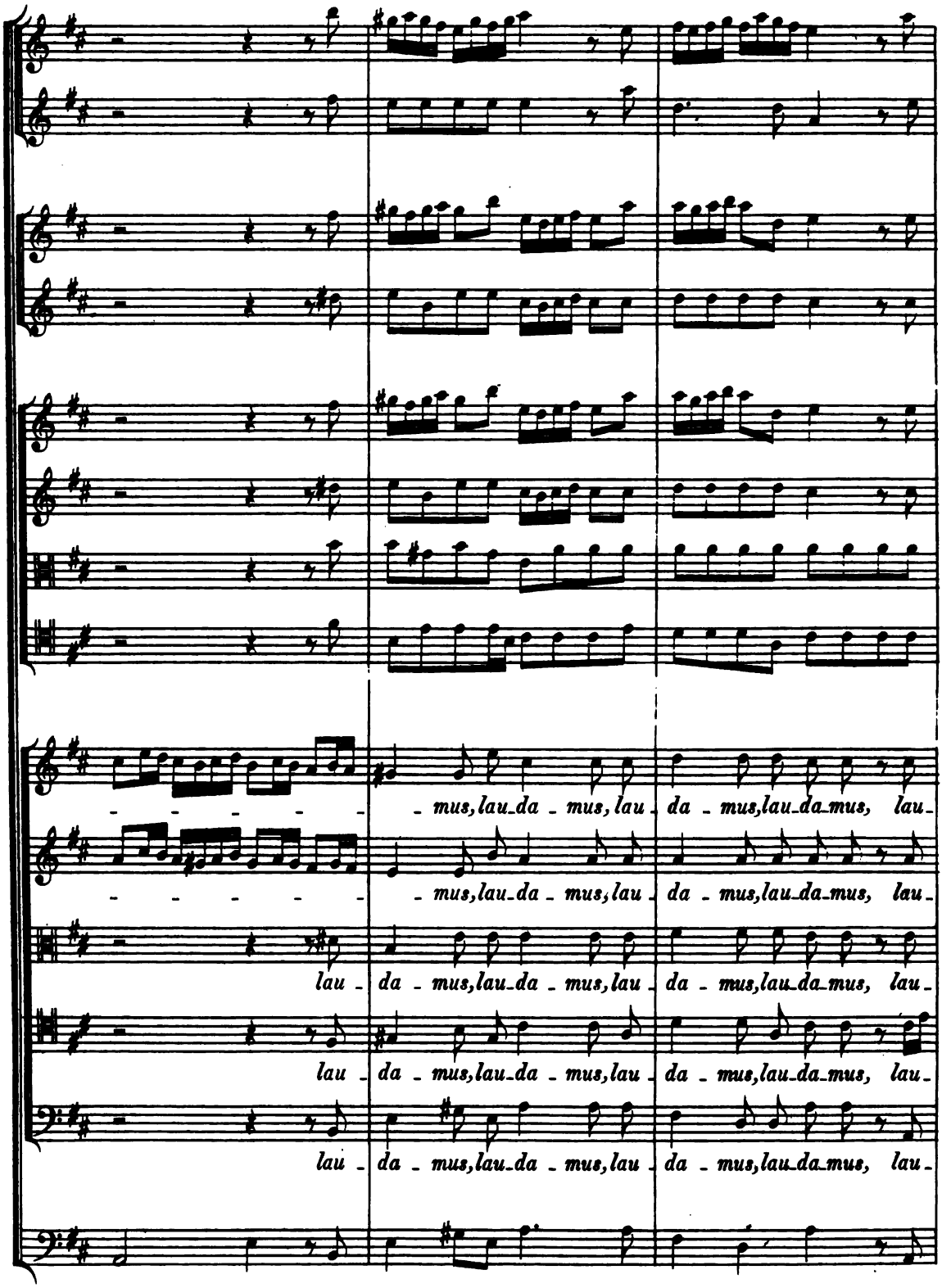




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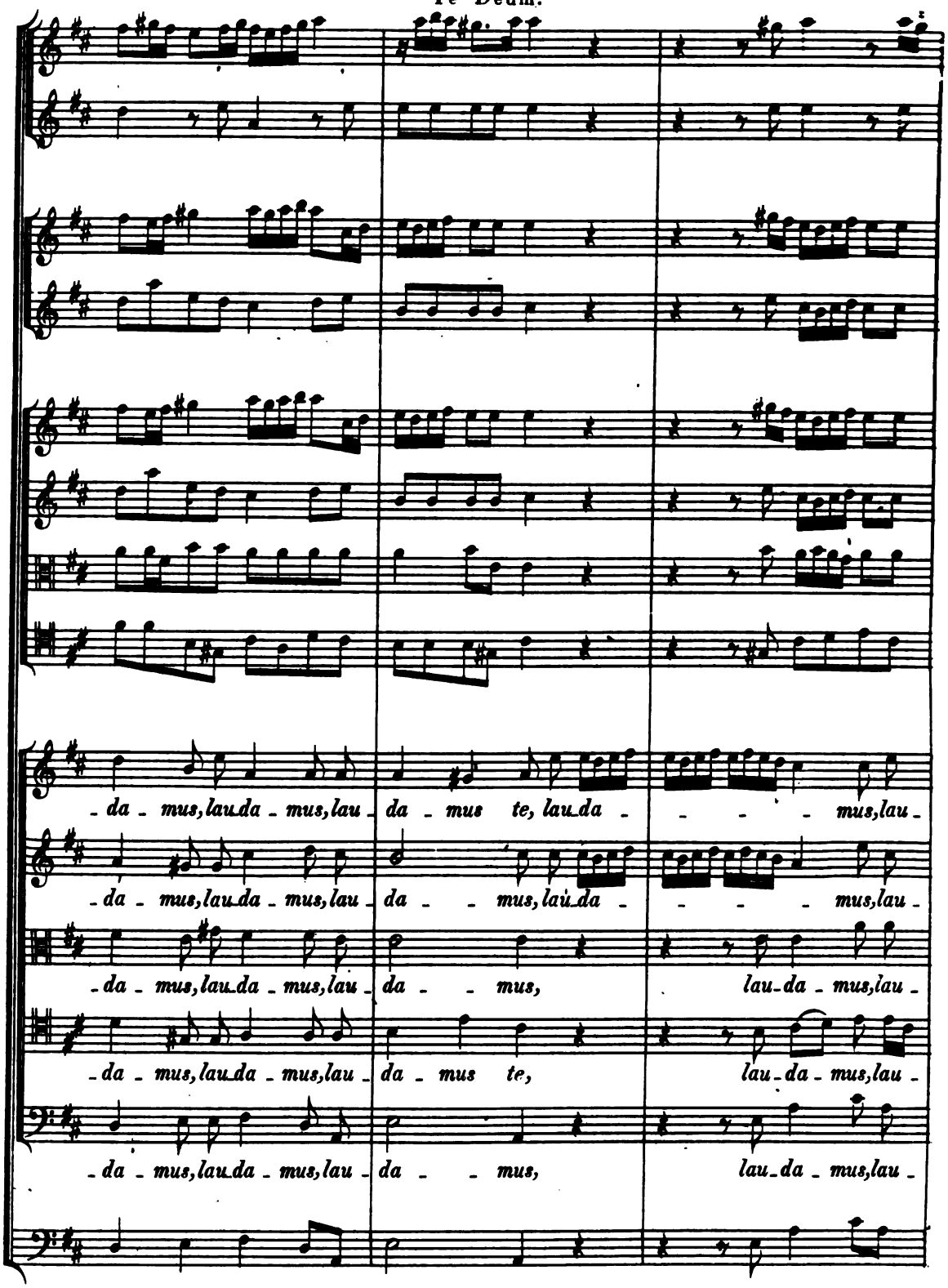




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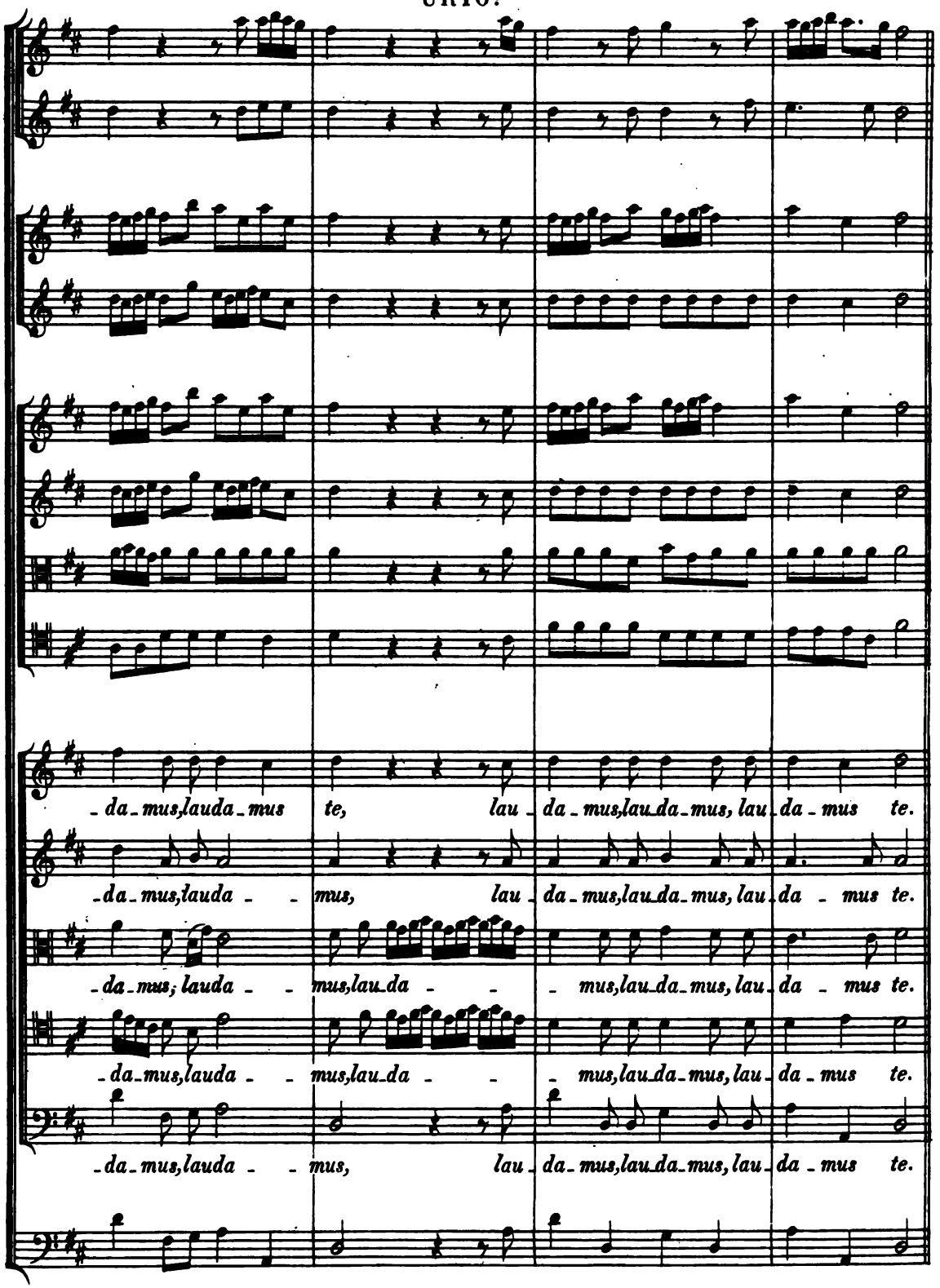




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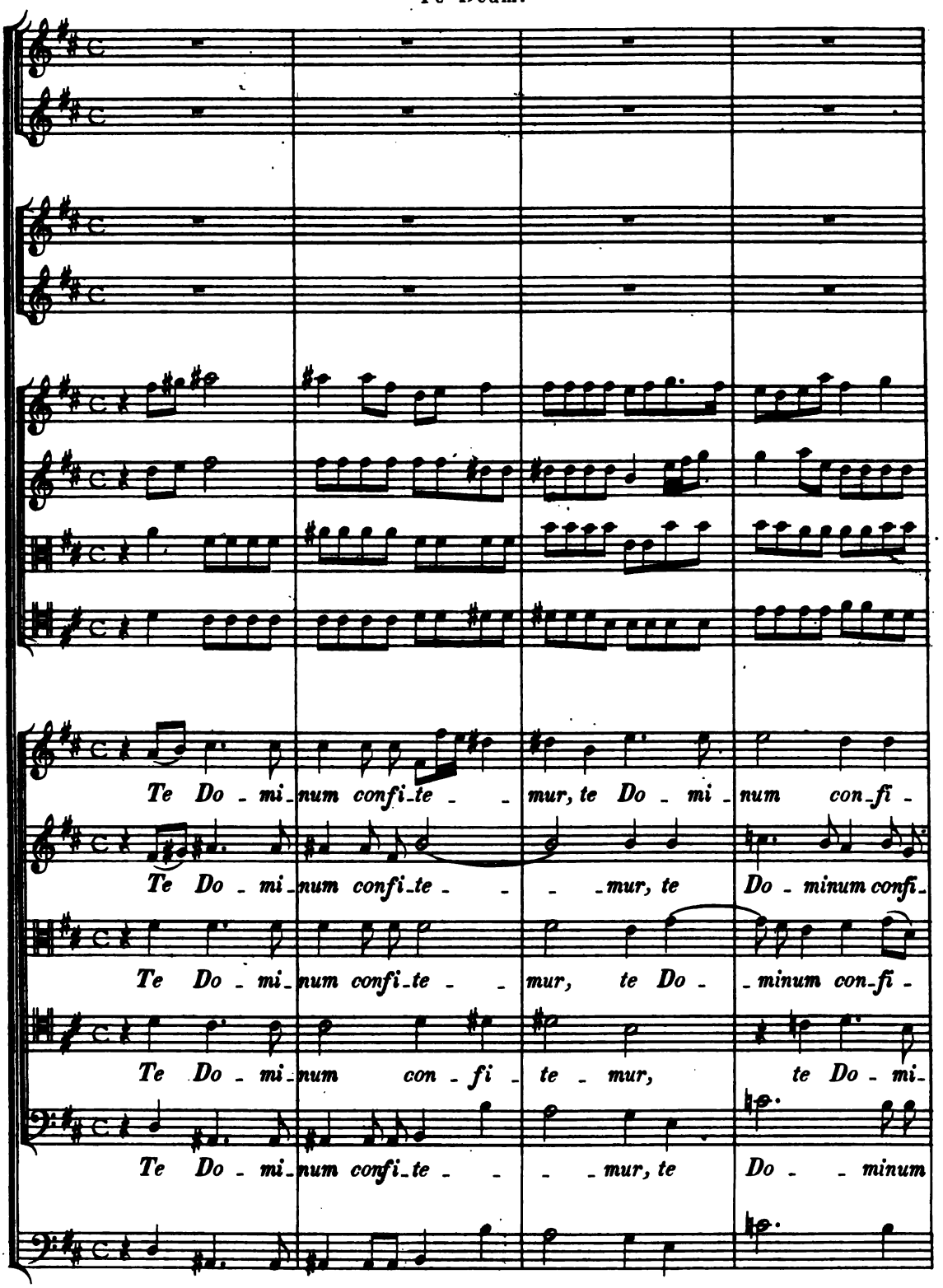




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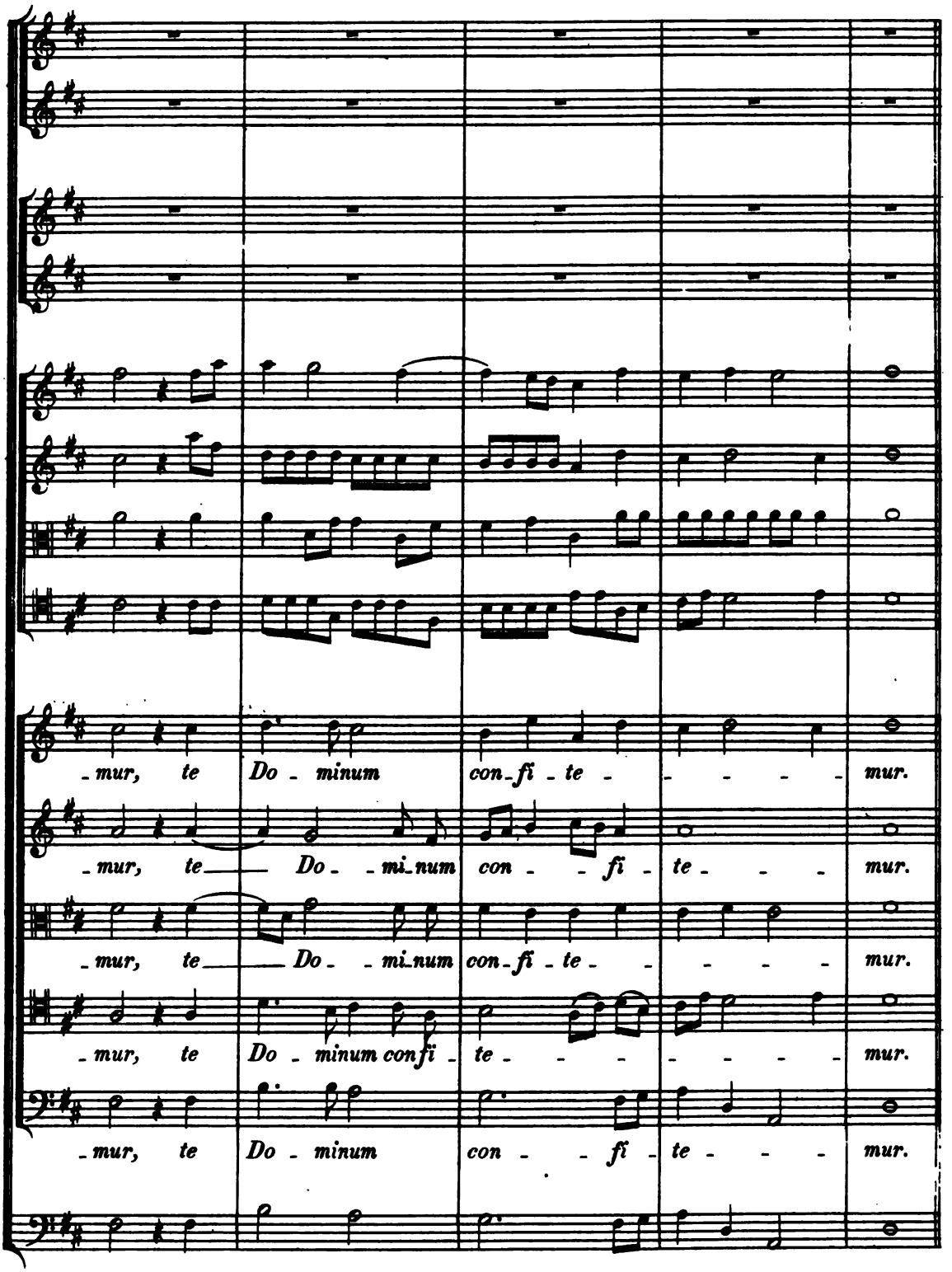




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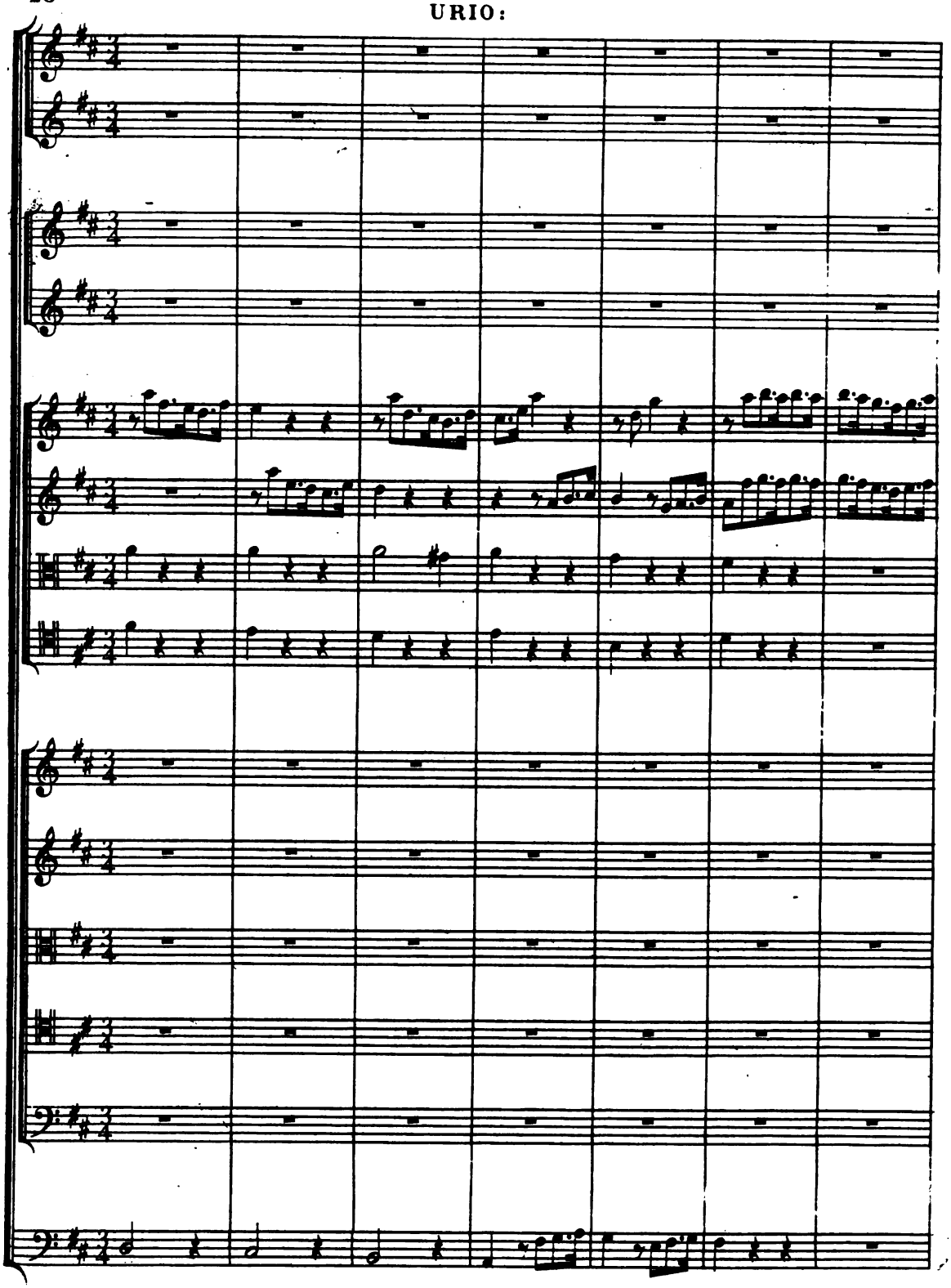



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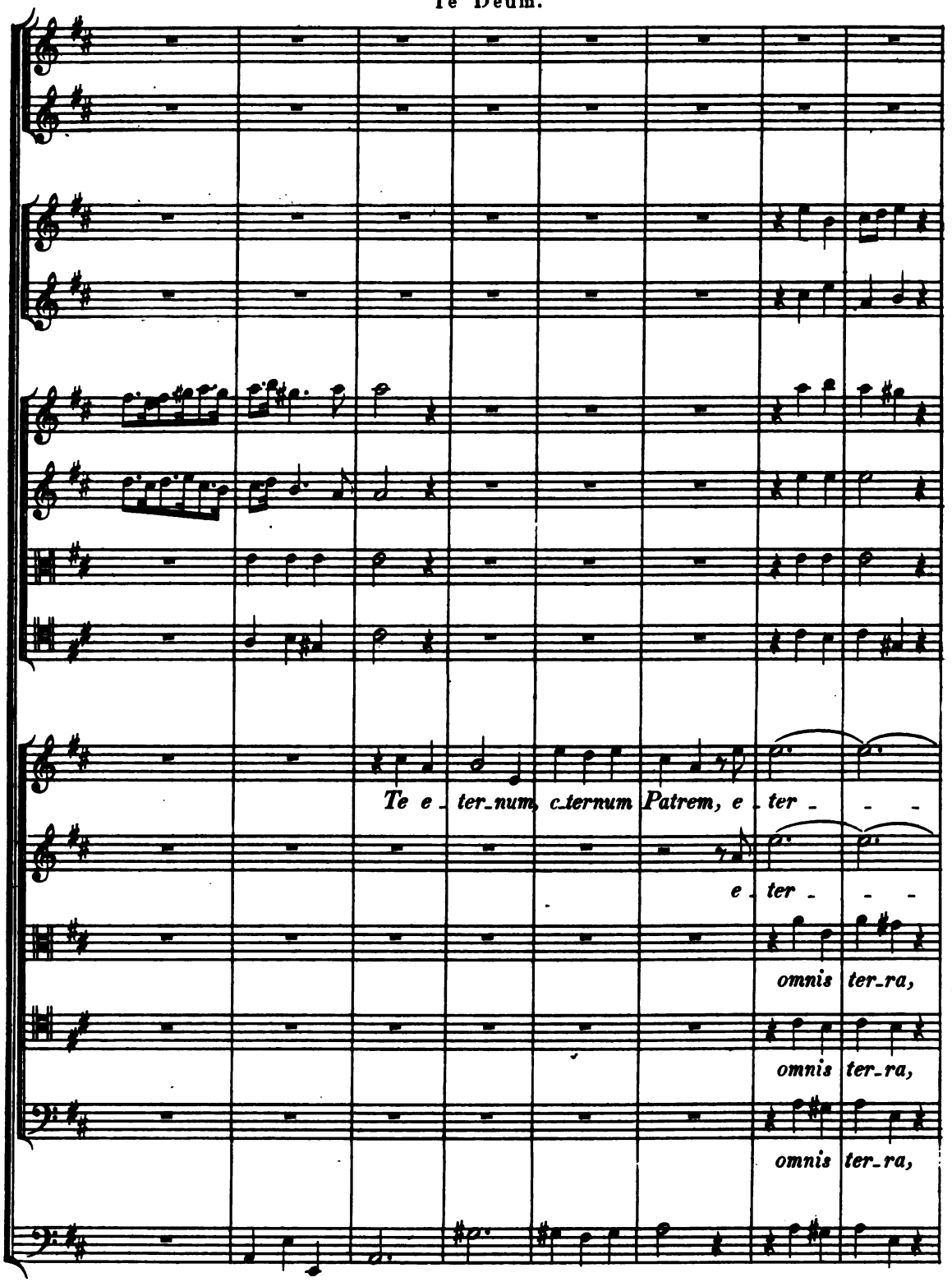




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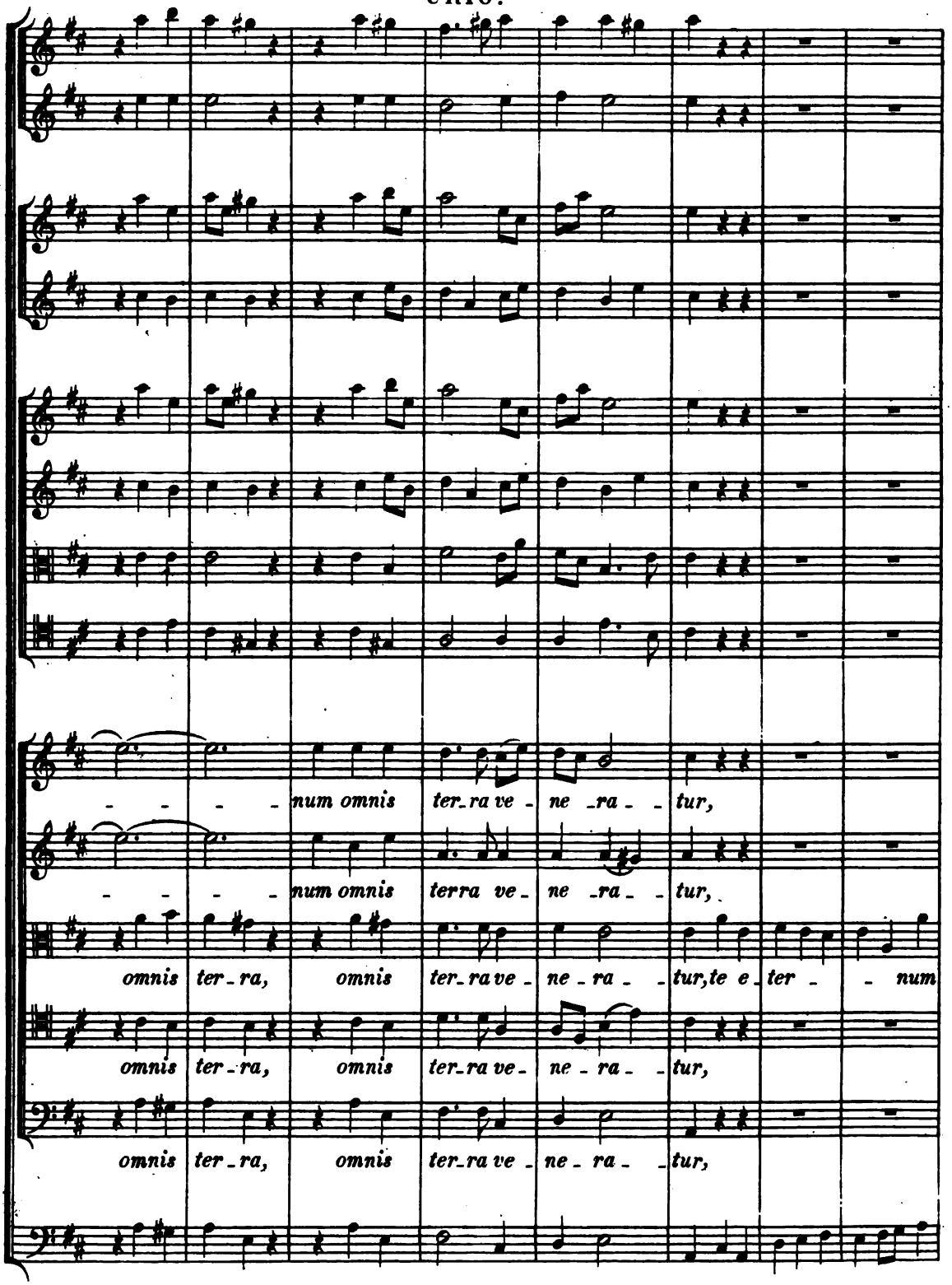




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om_nis ter_ra, om_nis ter_ra, om_nis

e - ter - - - - num, om_nis

pa_trem, e_ter - - - - - - num, om_nis

om_nis ter_ra, om_nis ter_ra, om_nis

om_nis ter_ra, om_nis ter_ra, om_nis



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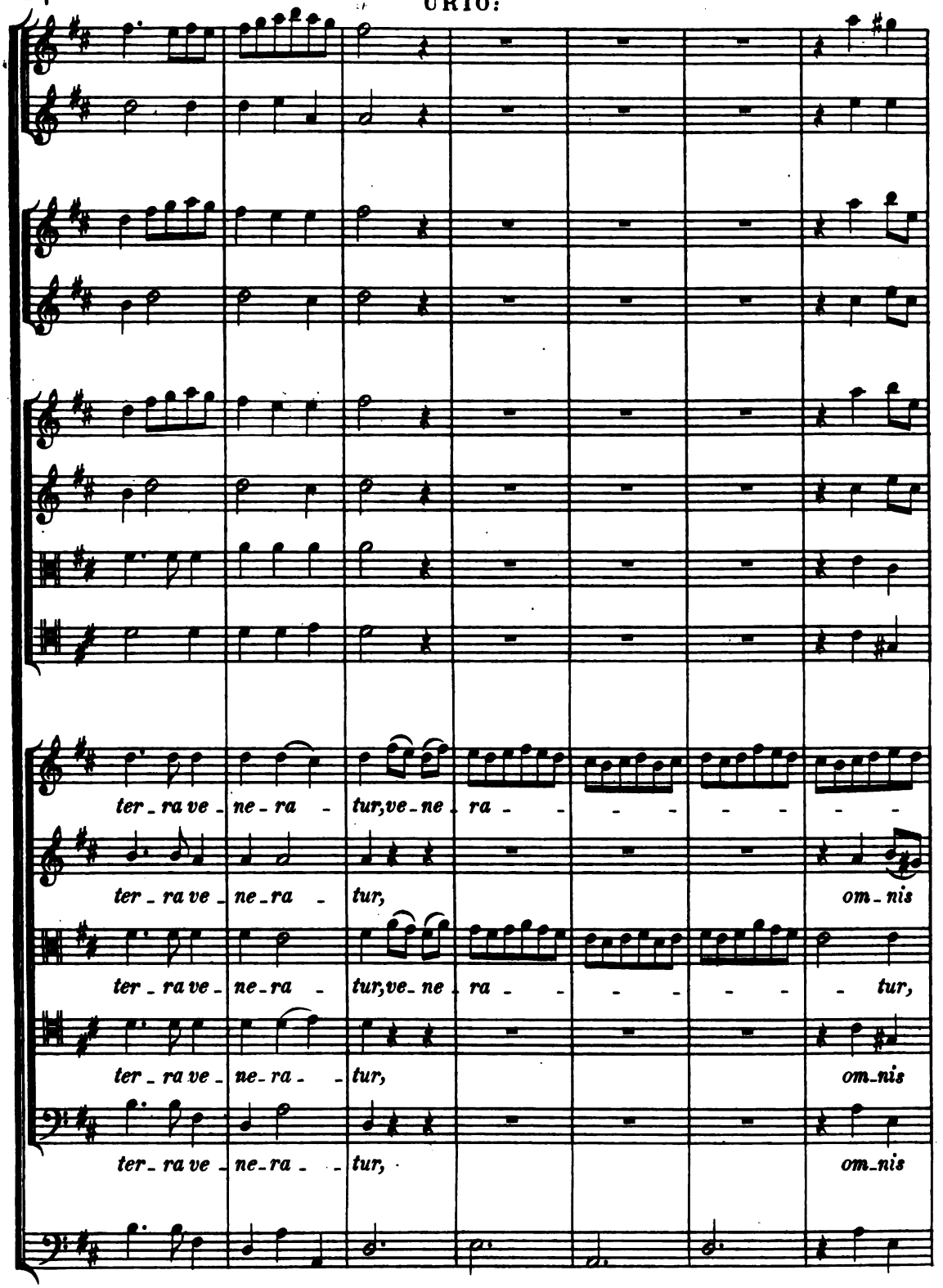




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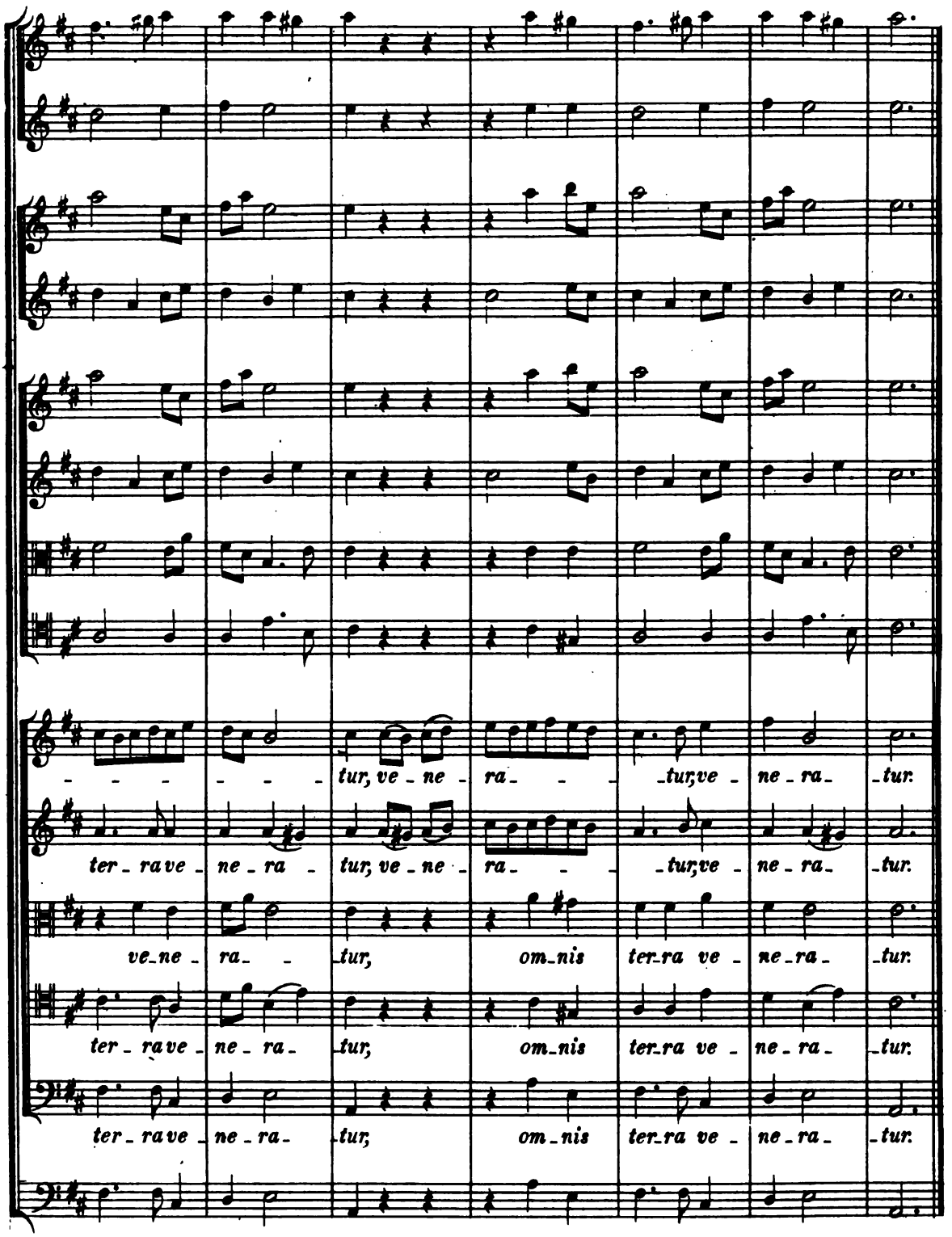




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URIO:

(Violini.)

(Viola.)

(Bassi.)

Ti - bi om-nes, om-nes Angeli,

ti - bi om-nes, om-nes Angeli, om - nes,

HW: S. 2.

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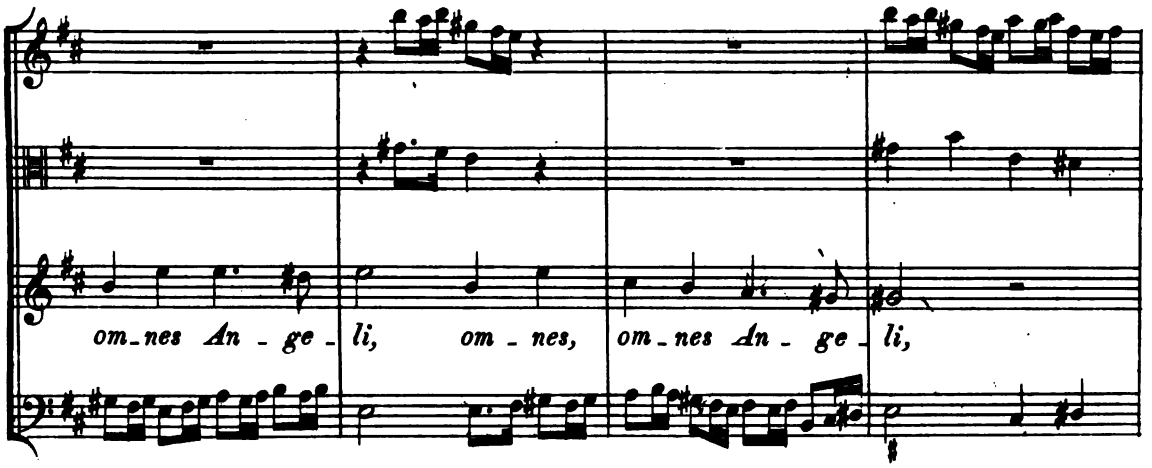


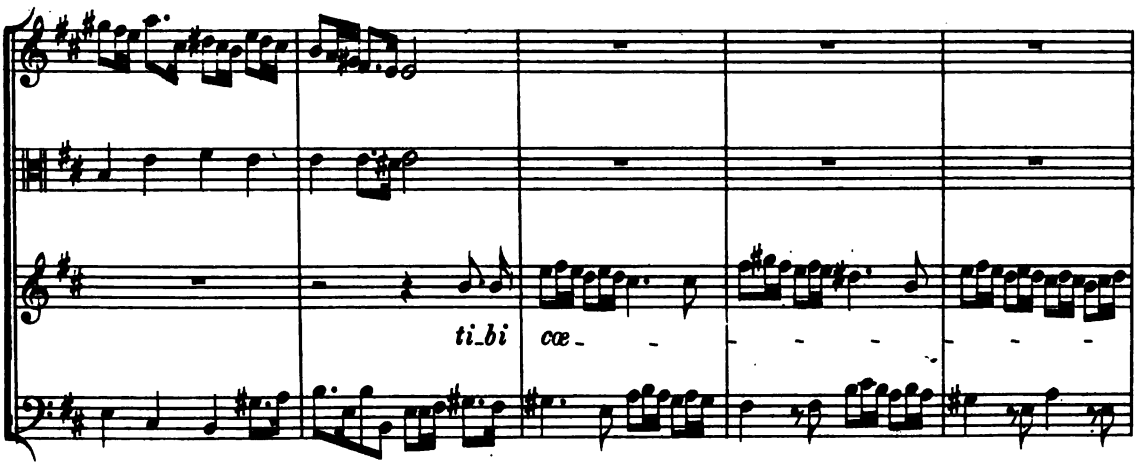


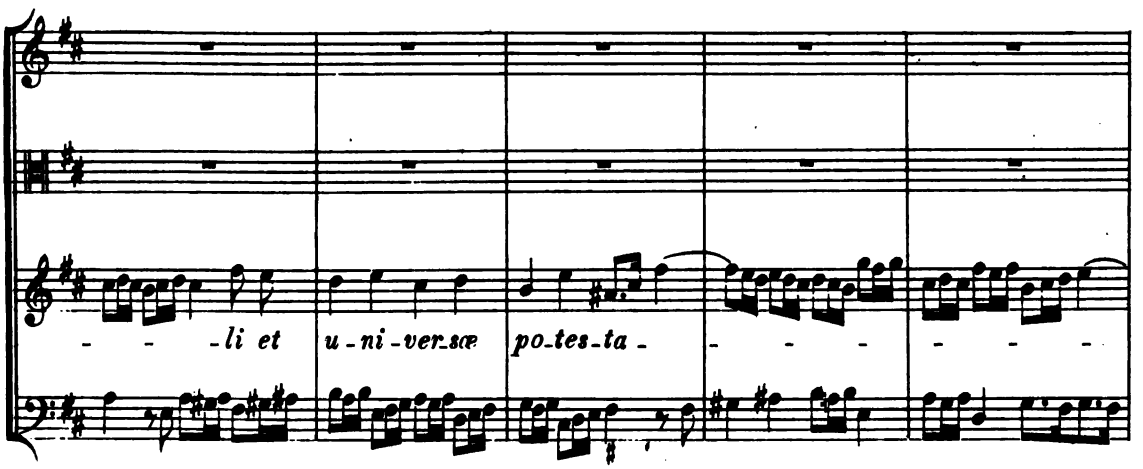




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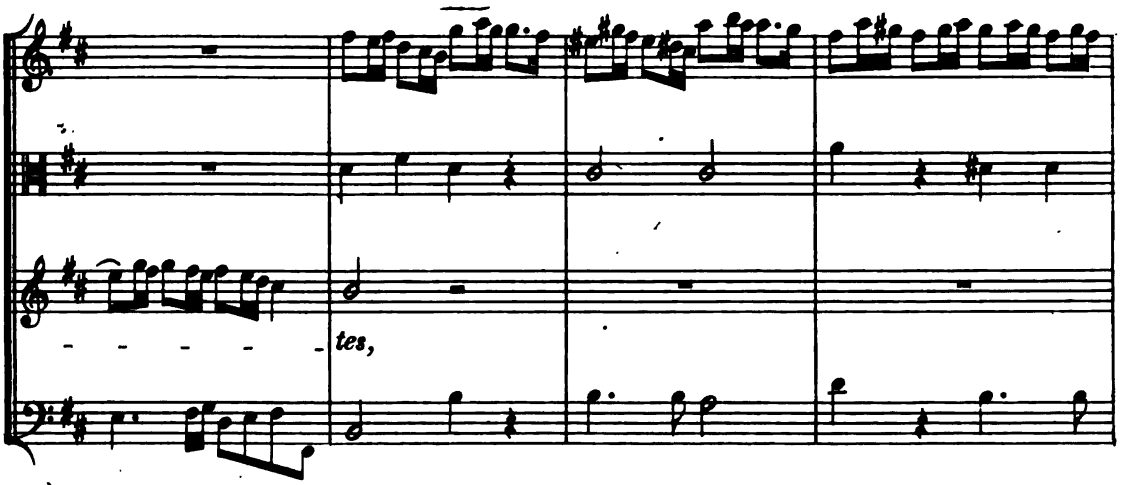


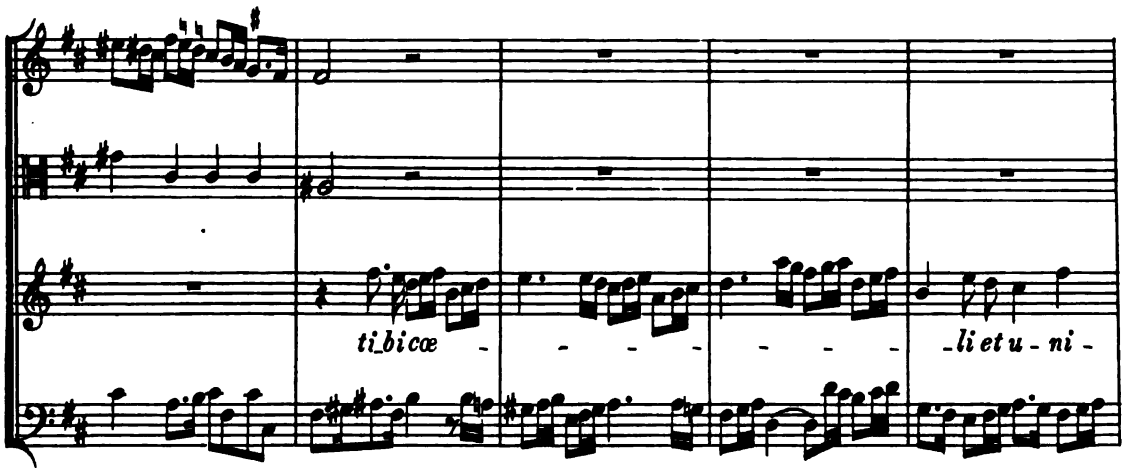


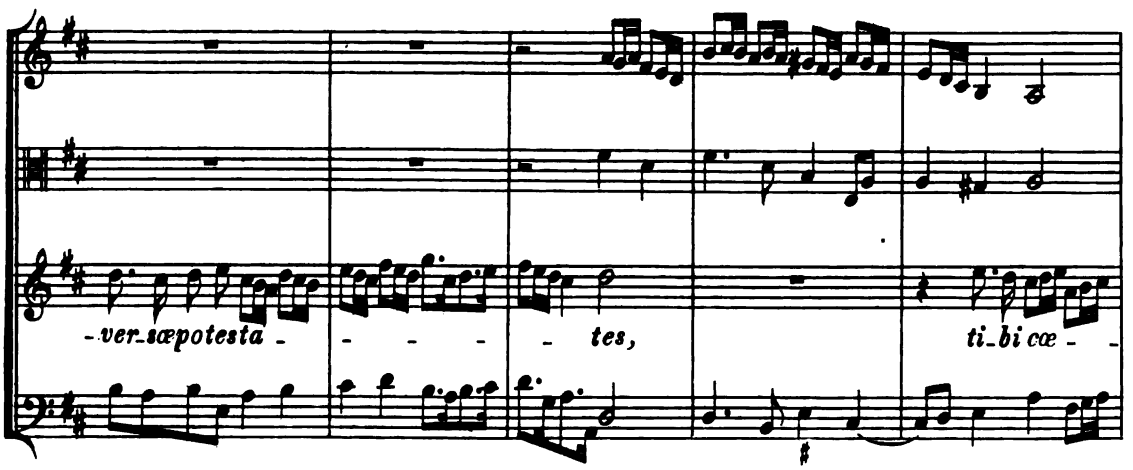




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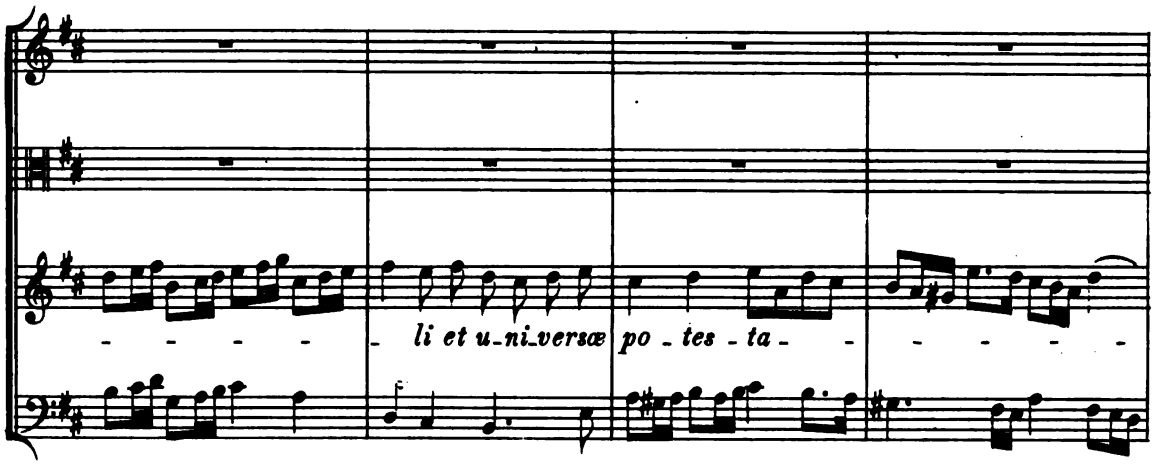


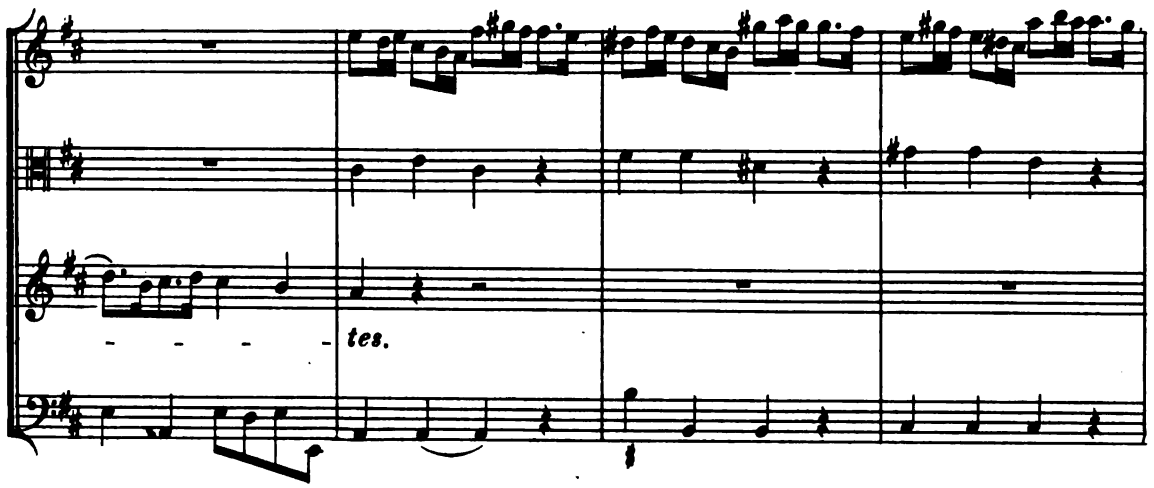


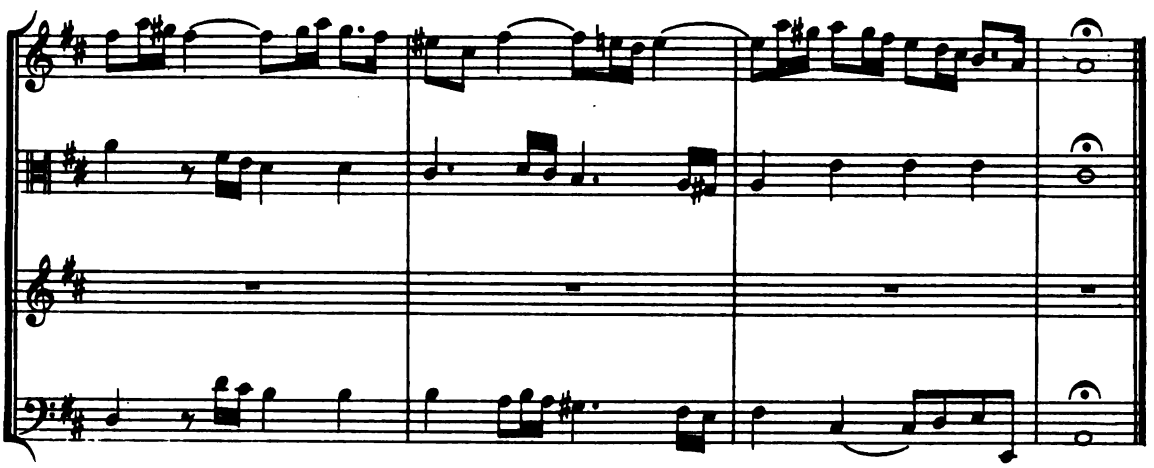



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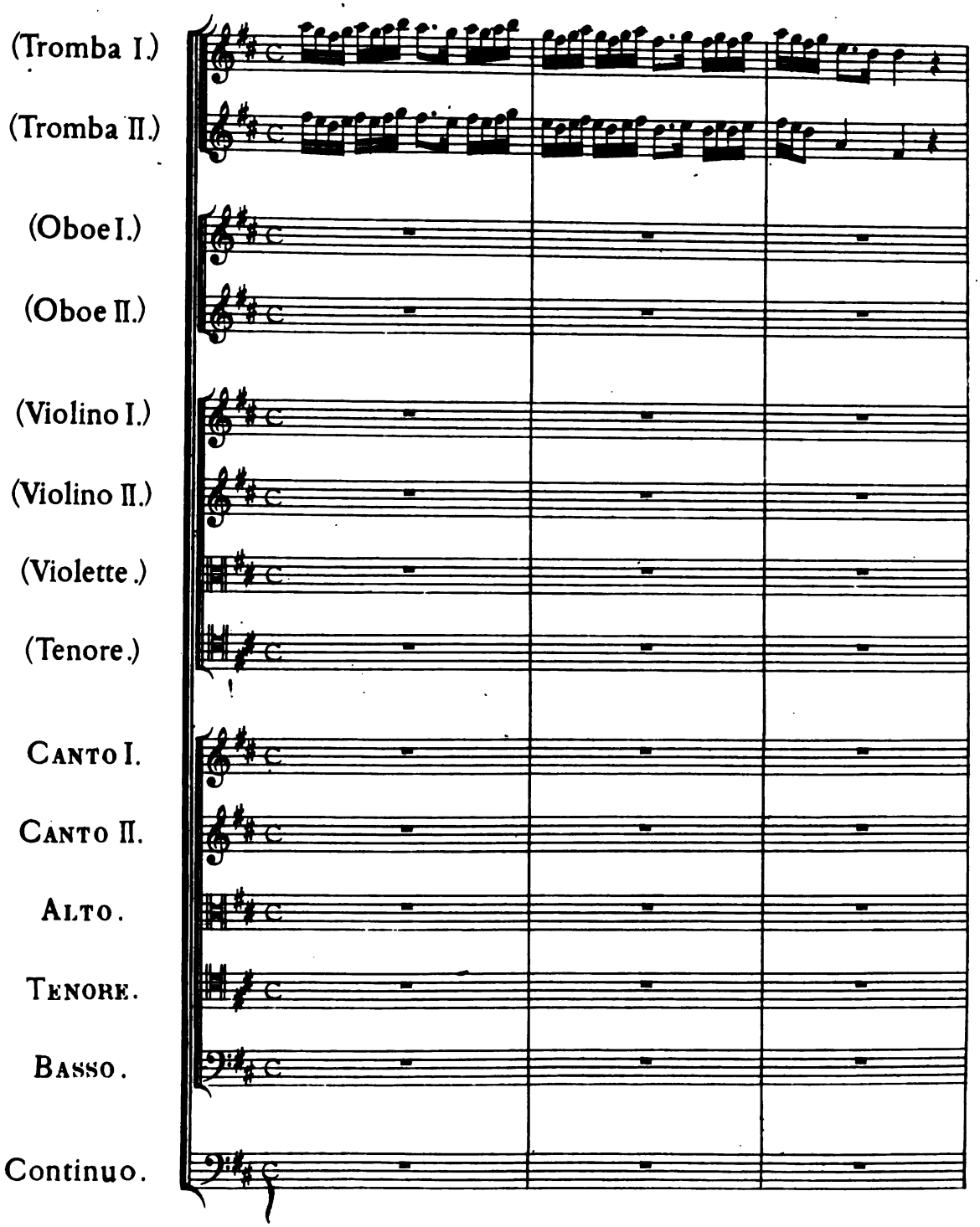




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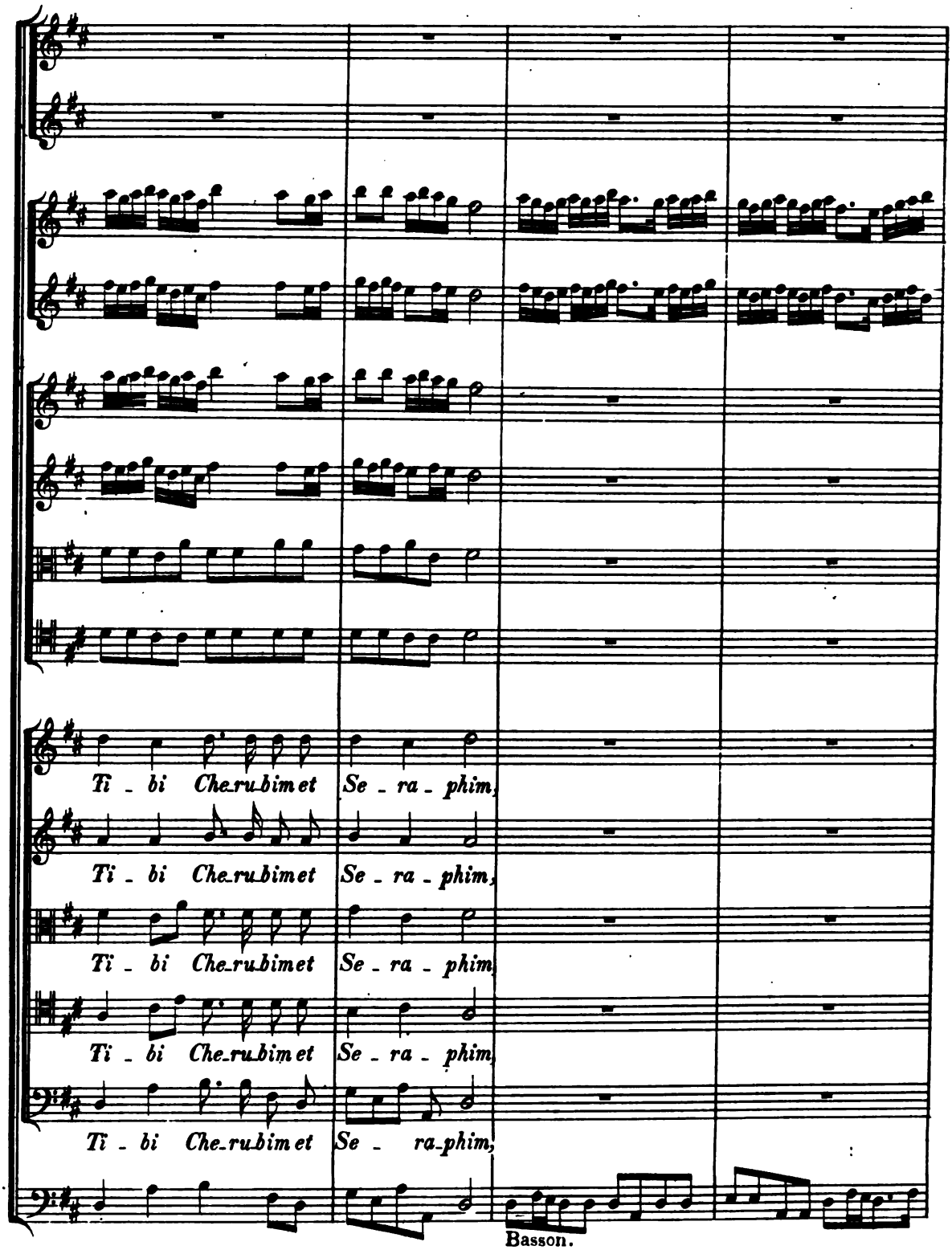




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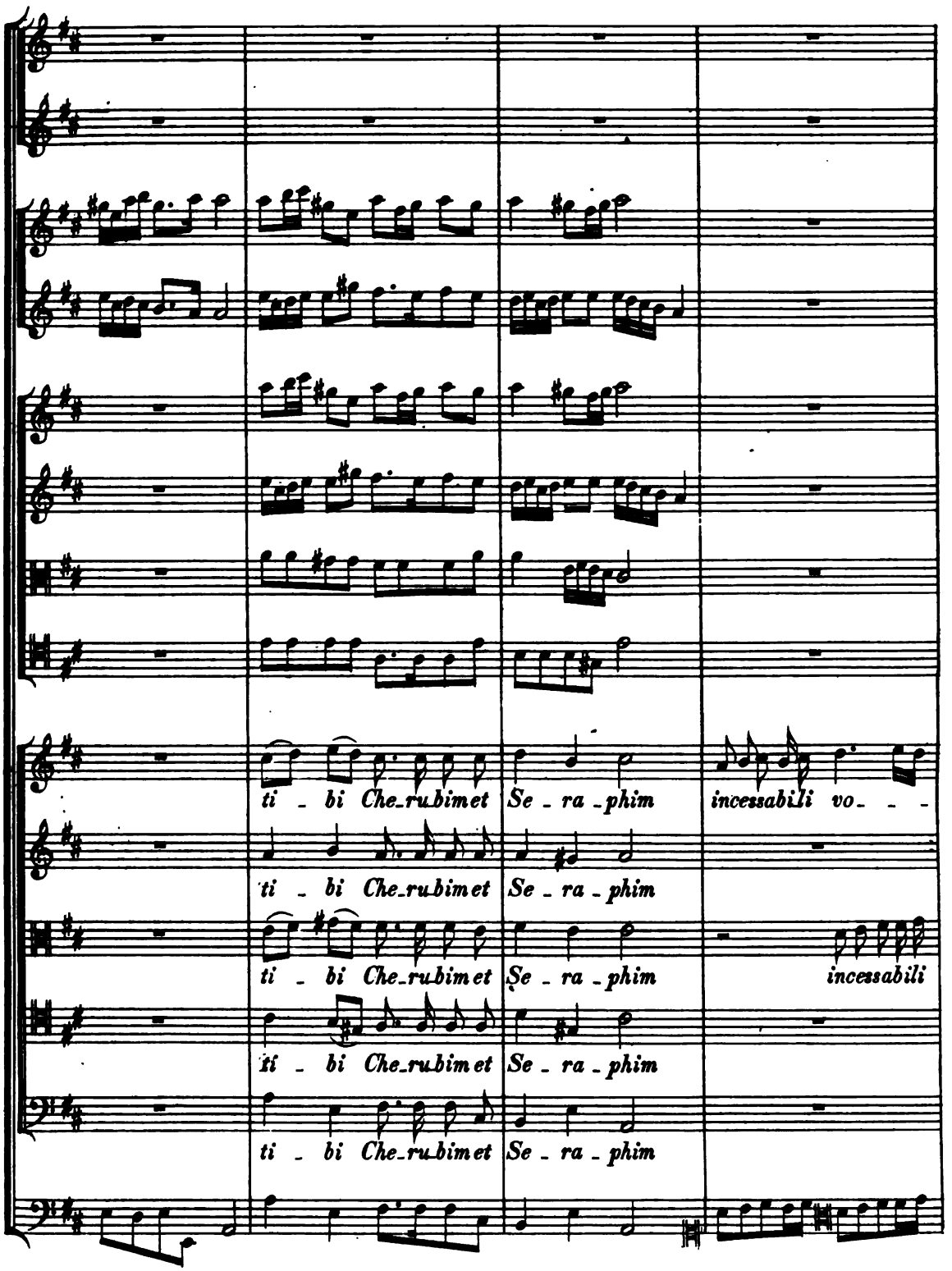




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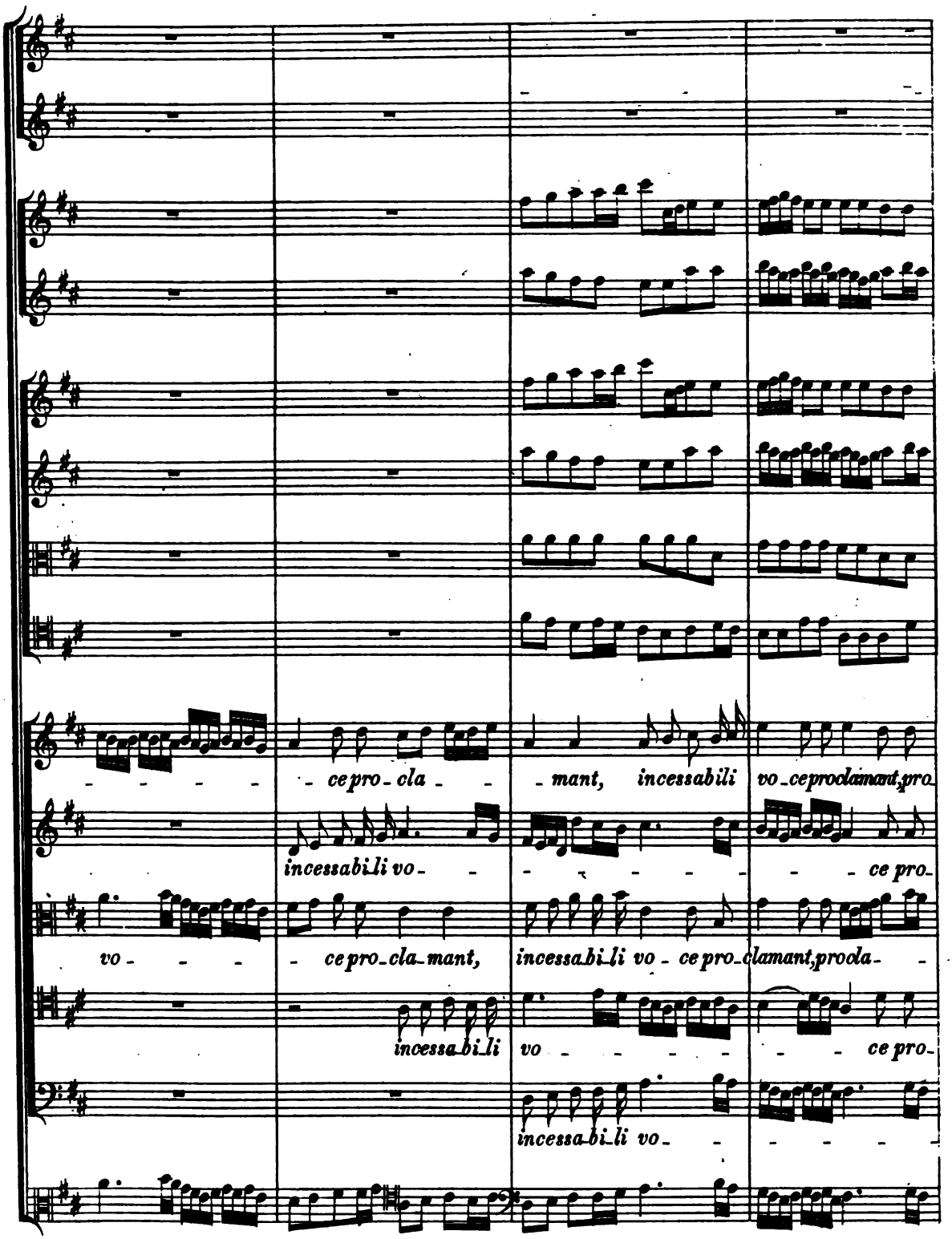




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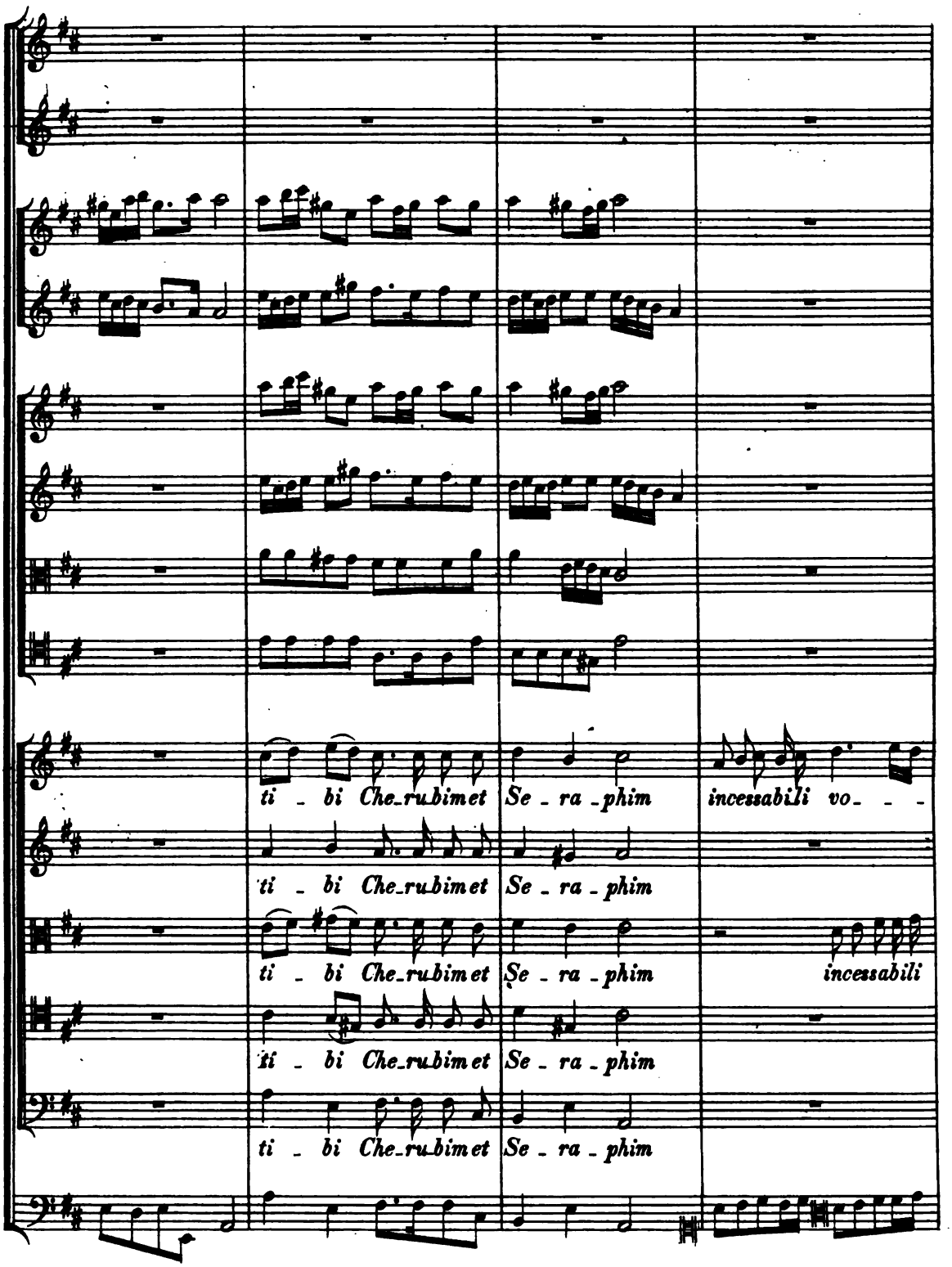




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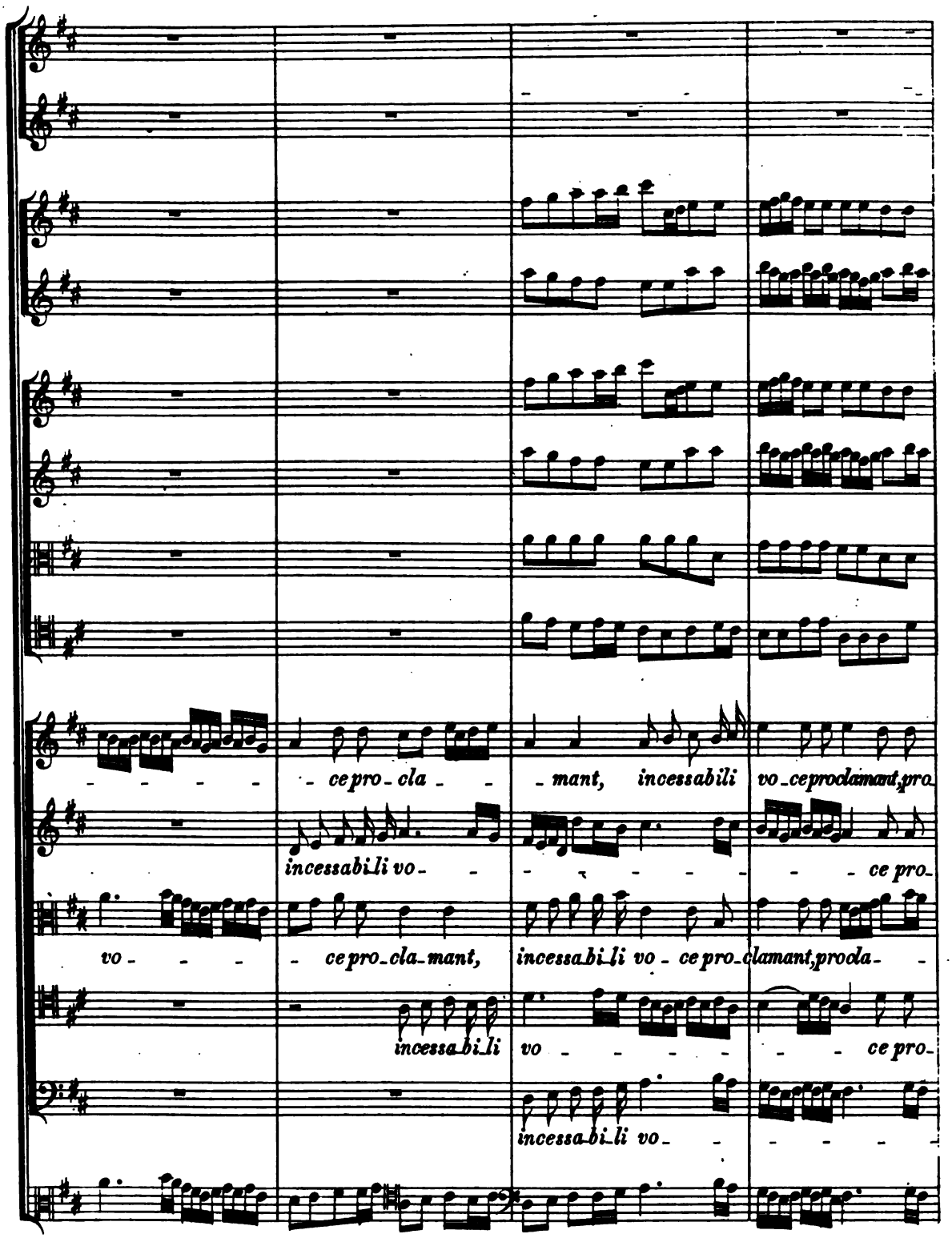




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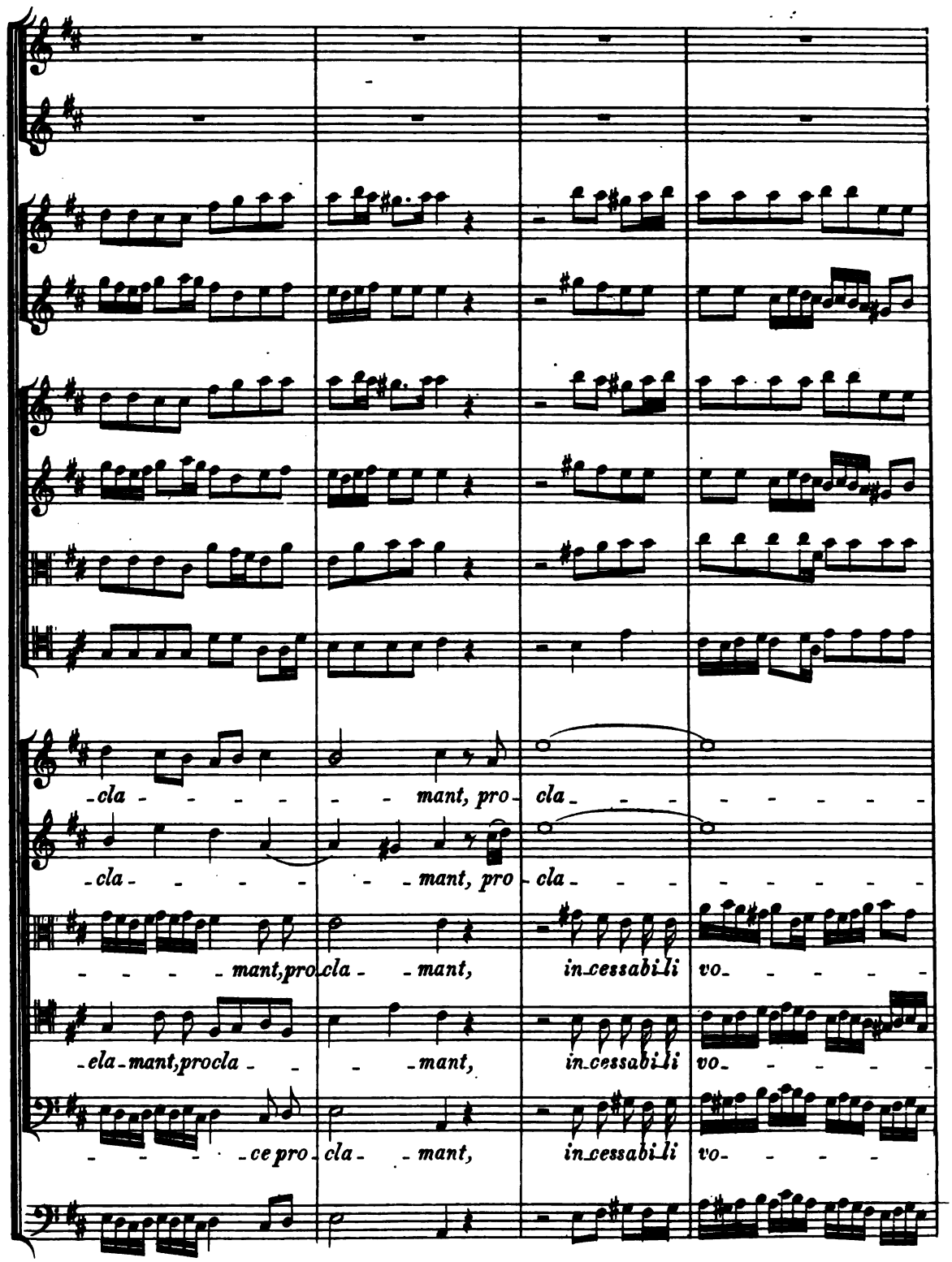




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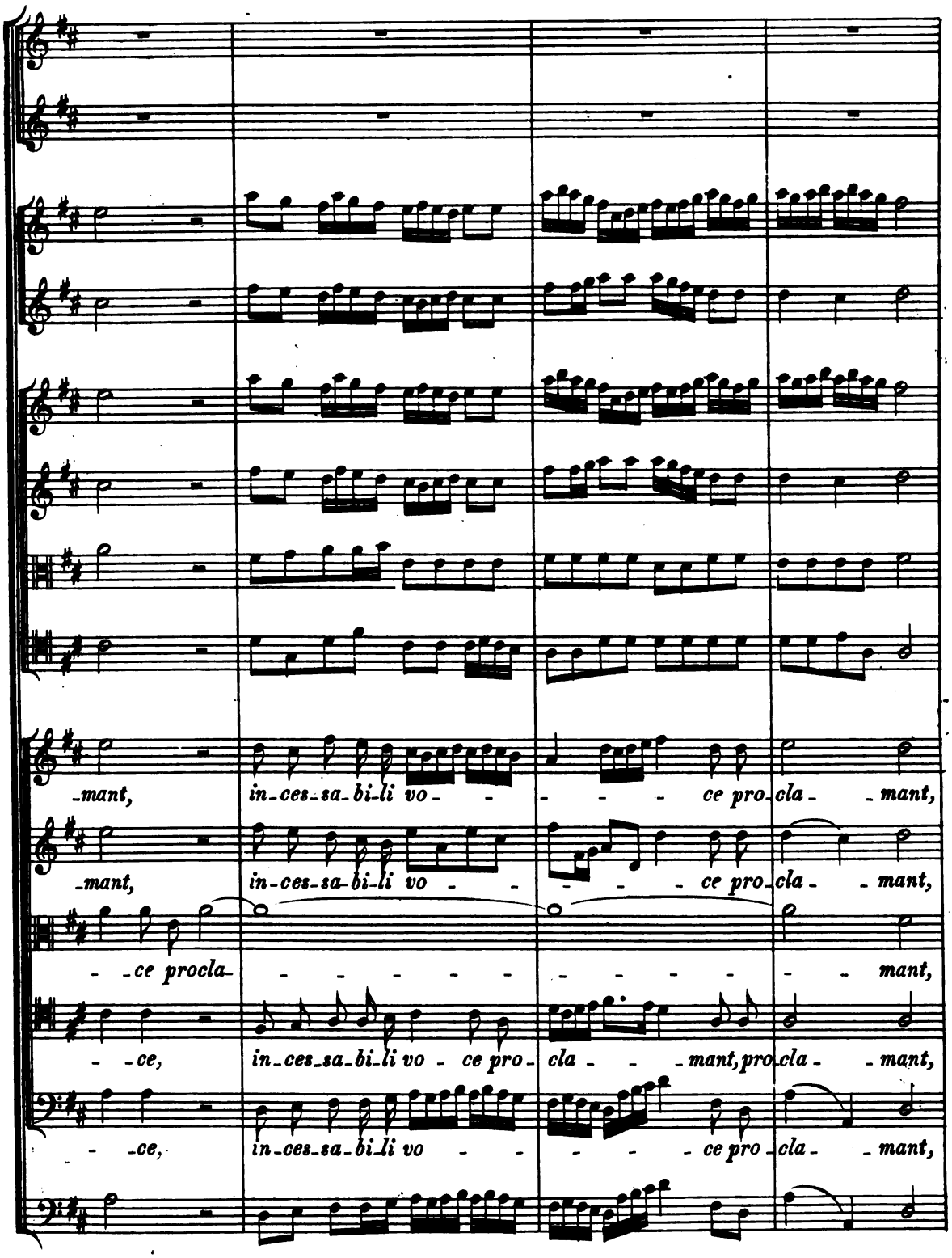




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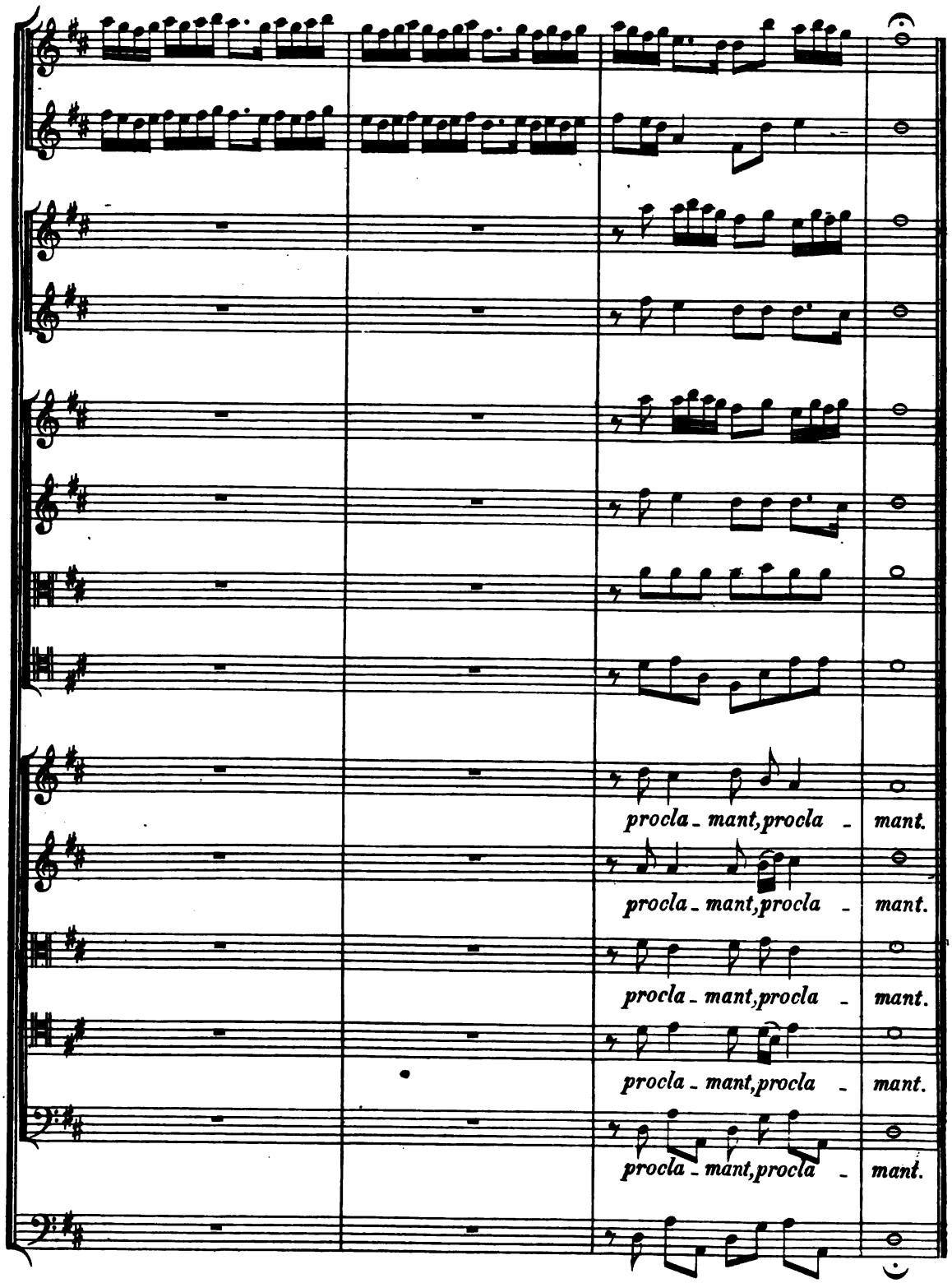


HW: S. 2.

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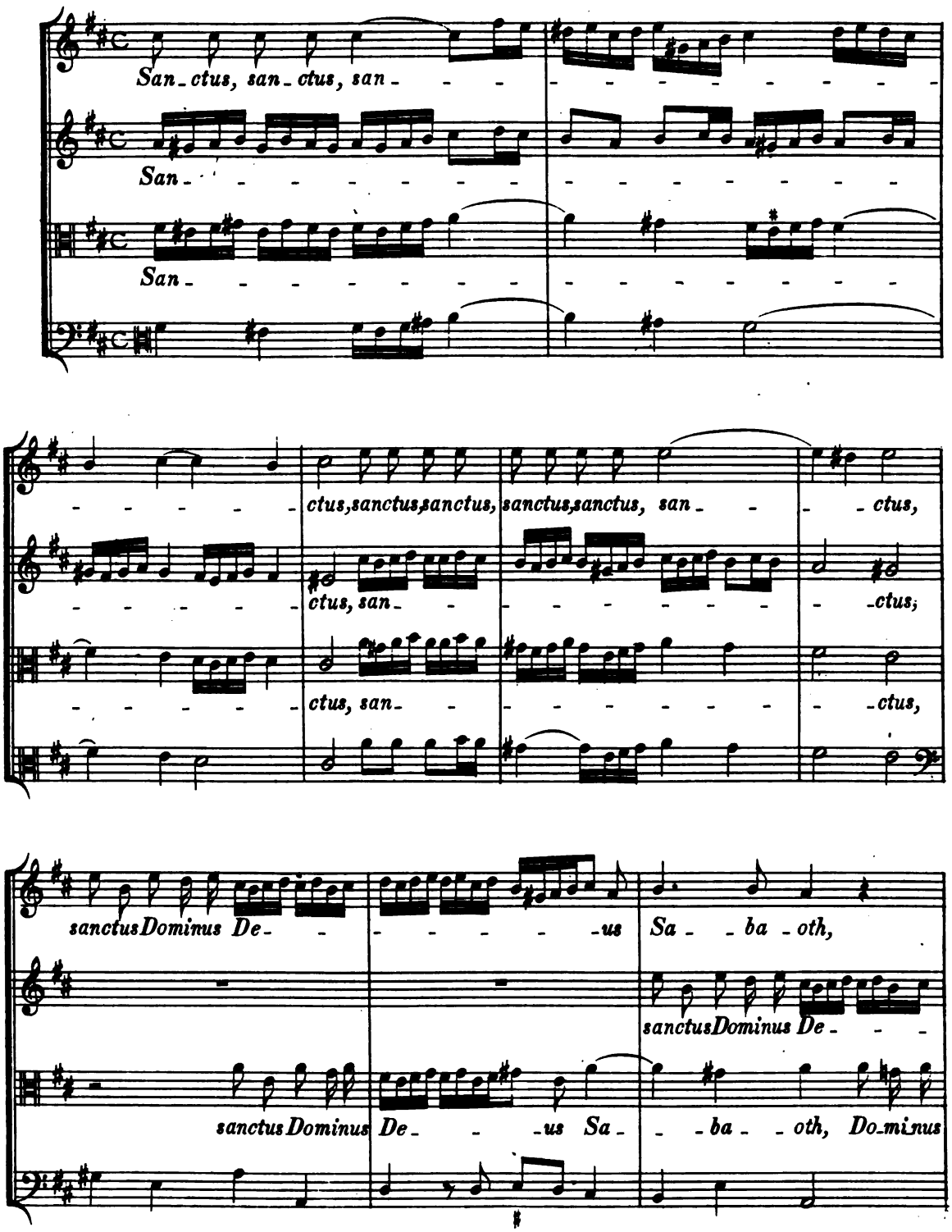




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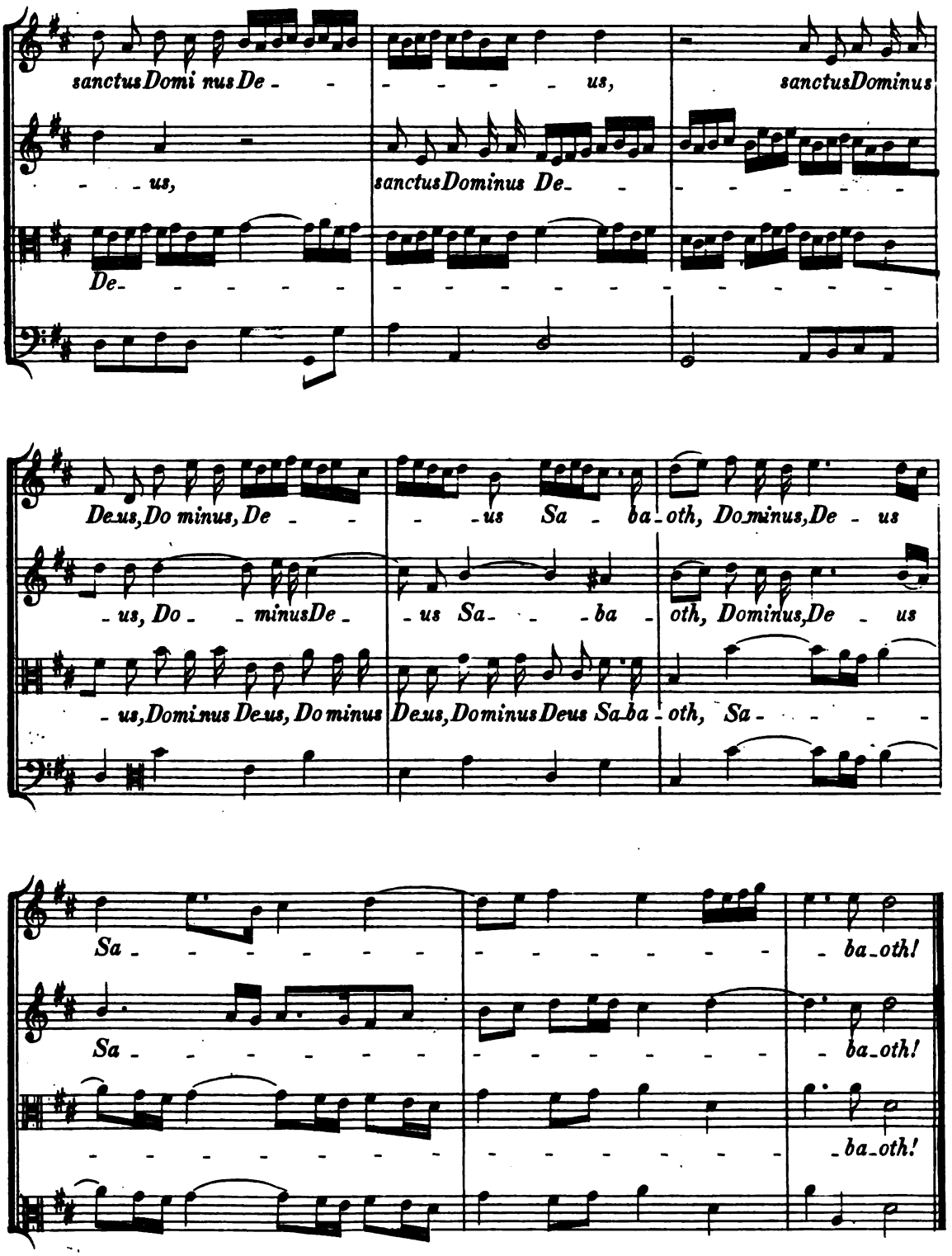


HW: S. 2.

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Te Deum.

(Viol. I.)

(Viol. II.)

(Violette.)

(Tencre.)

*Ple - ni, ple - ni, pleni sunt cœ - li,*



Digitized by Google

(Viol. solo.)

17

17

17

ple - ni, ple - ni, ple-ni sunt cœ - li,

sunt cœ-li, ple - ni cœli et ter - ra, pleni sunt cœ-li et ter - ra,

sunt cœ-li, ple-ni pleni sunt cœli, pleni sunt cœli et ter - ra,



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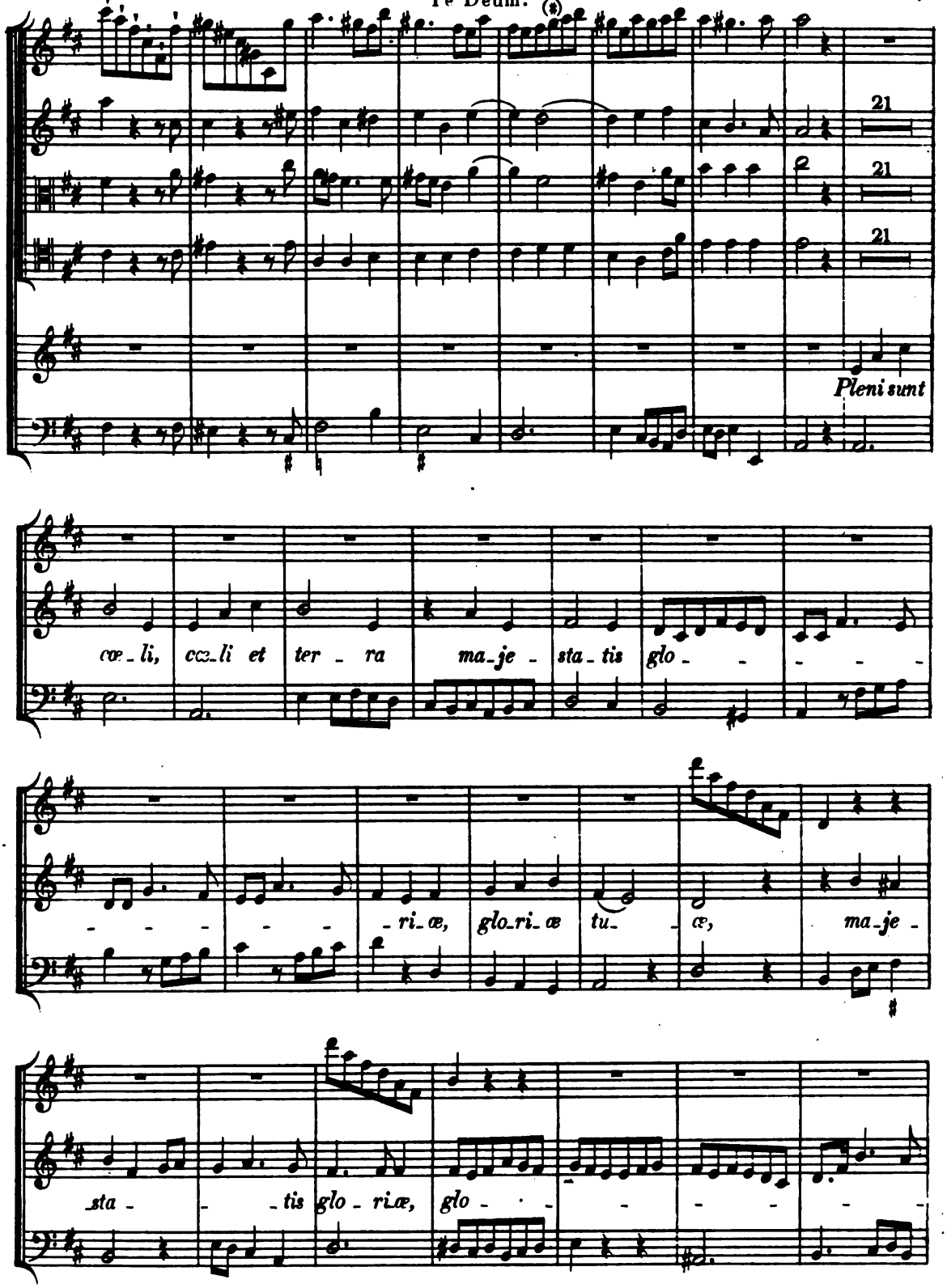




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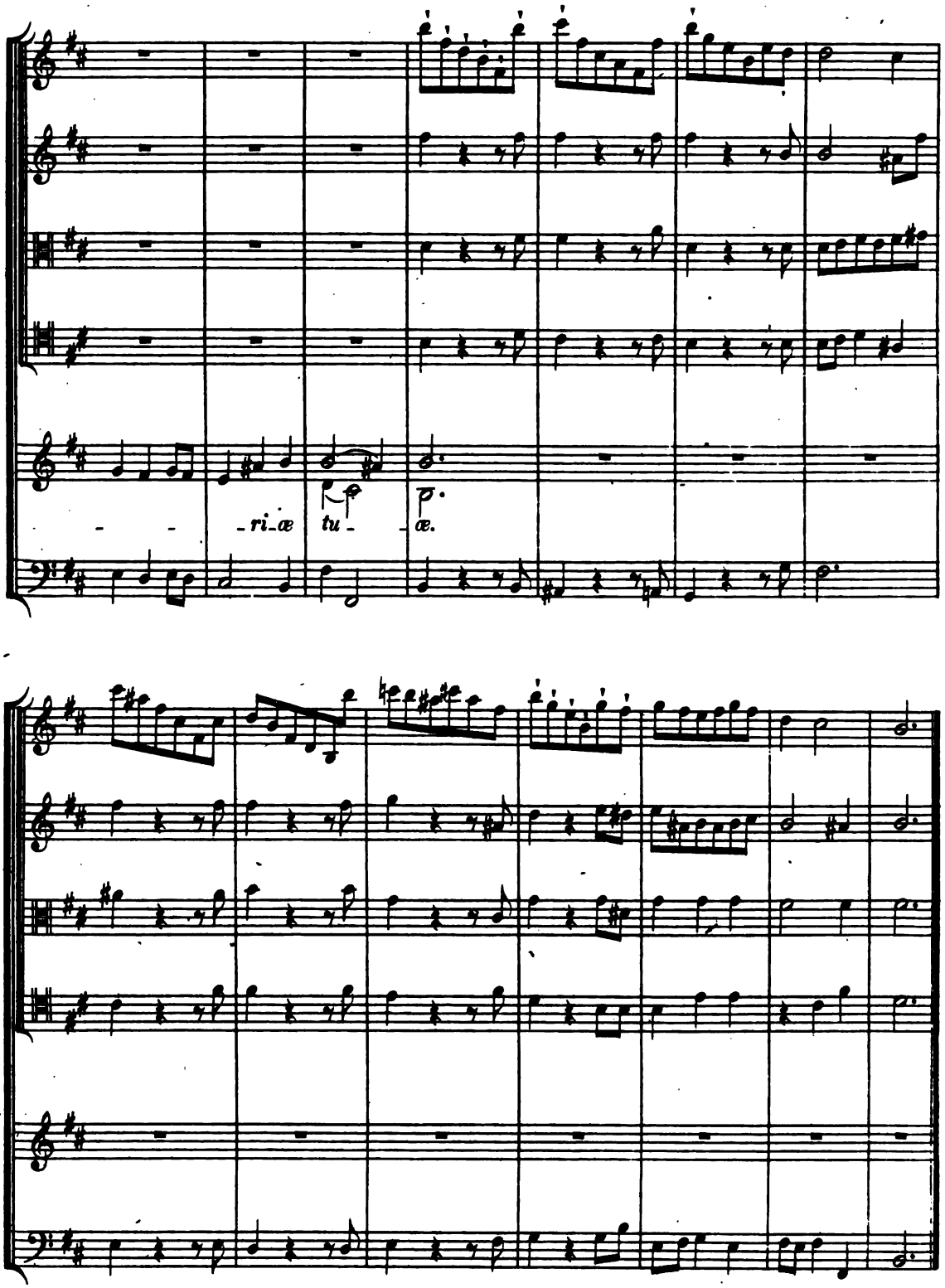




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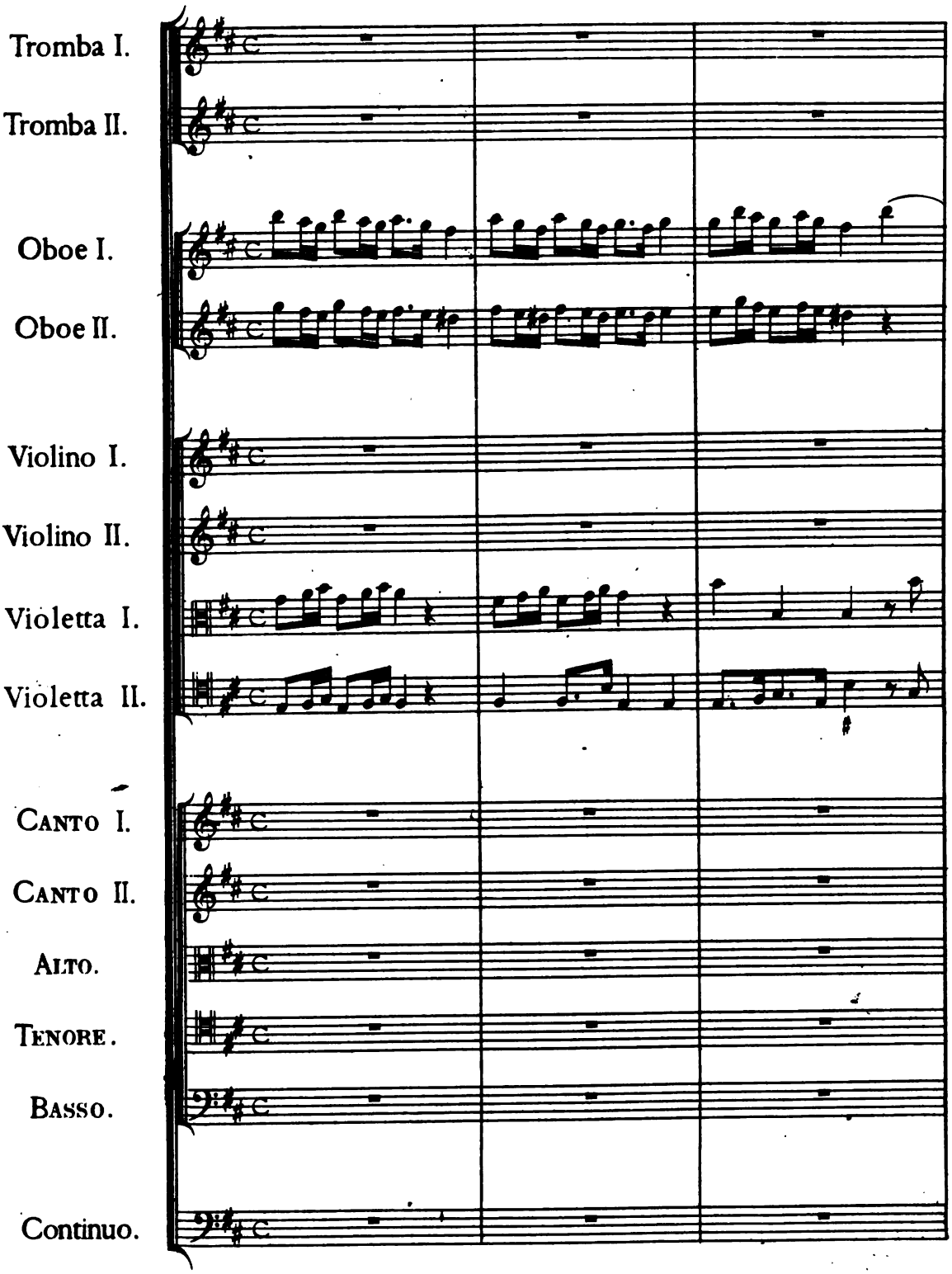




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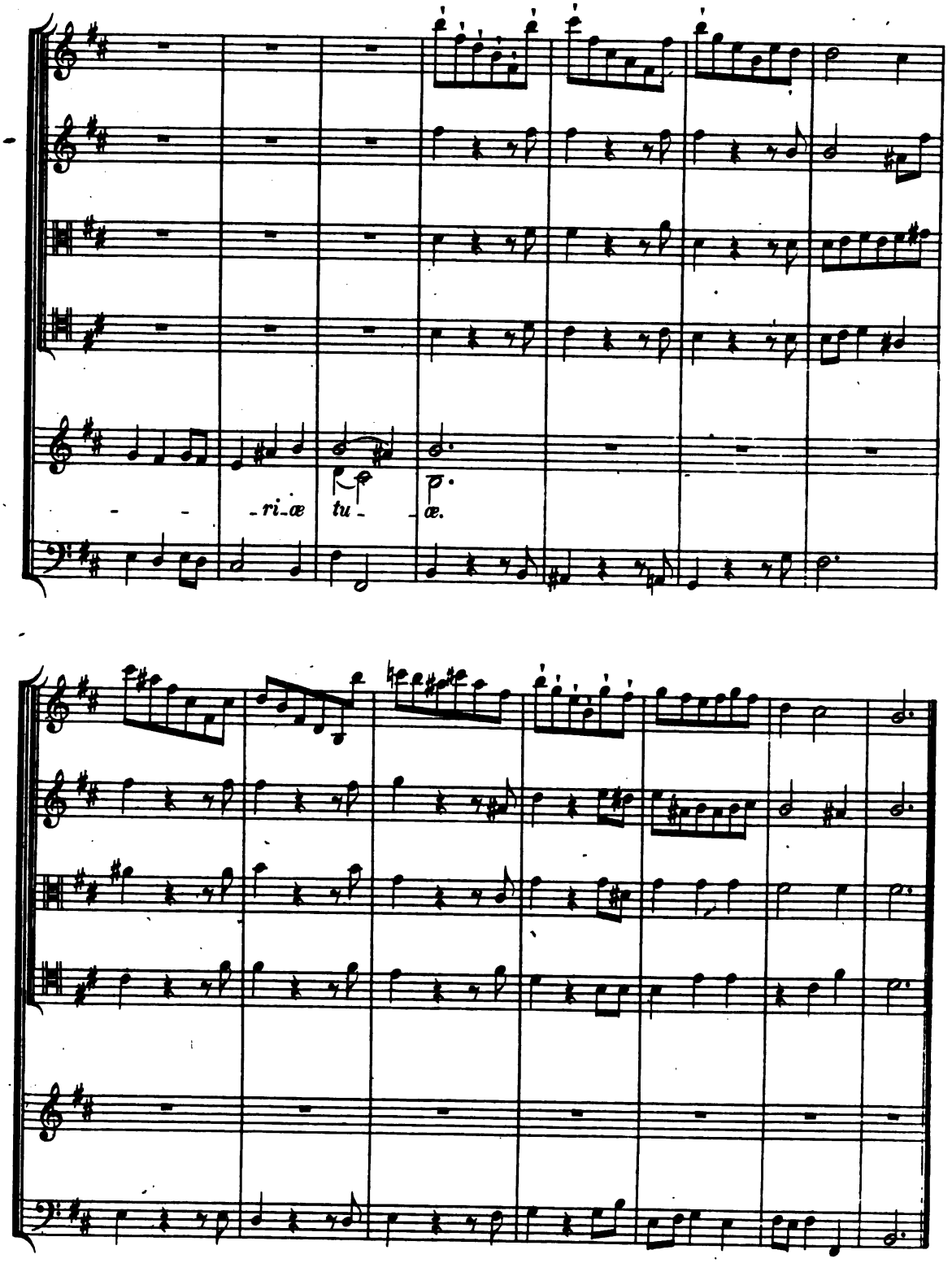


HW: S.2.

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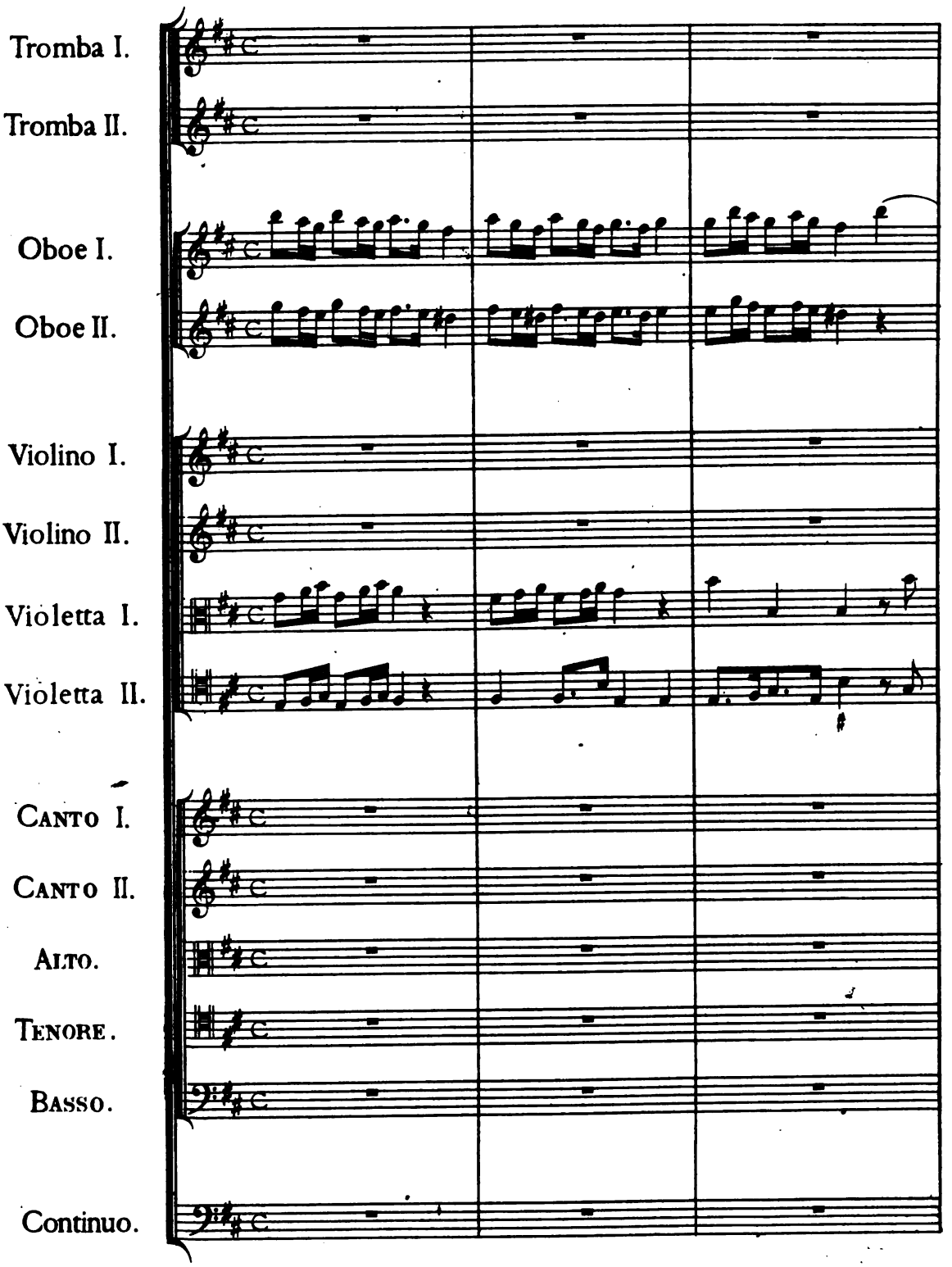




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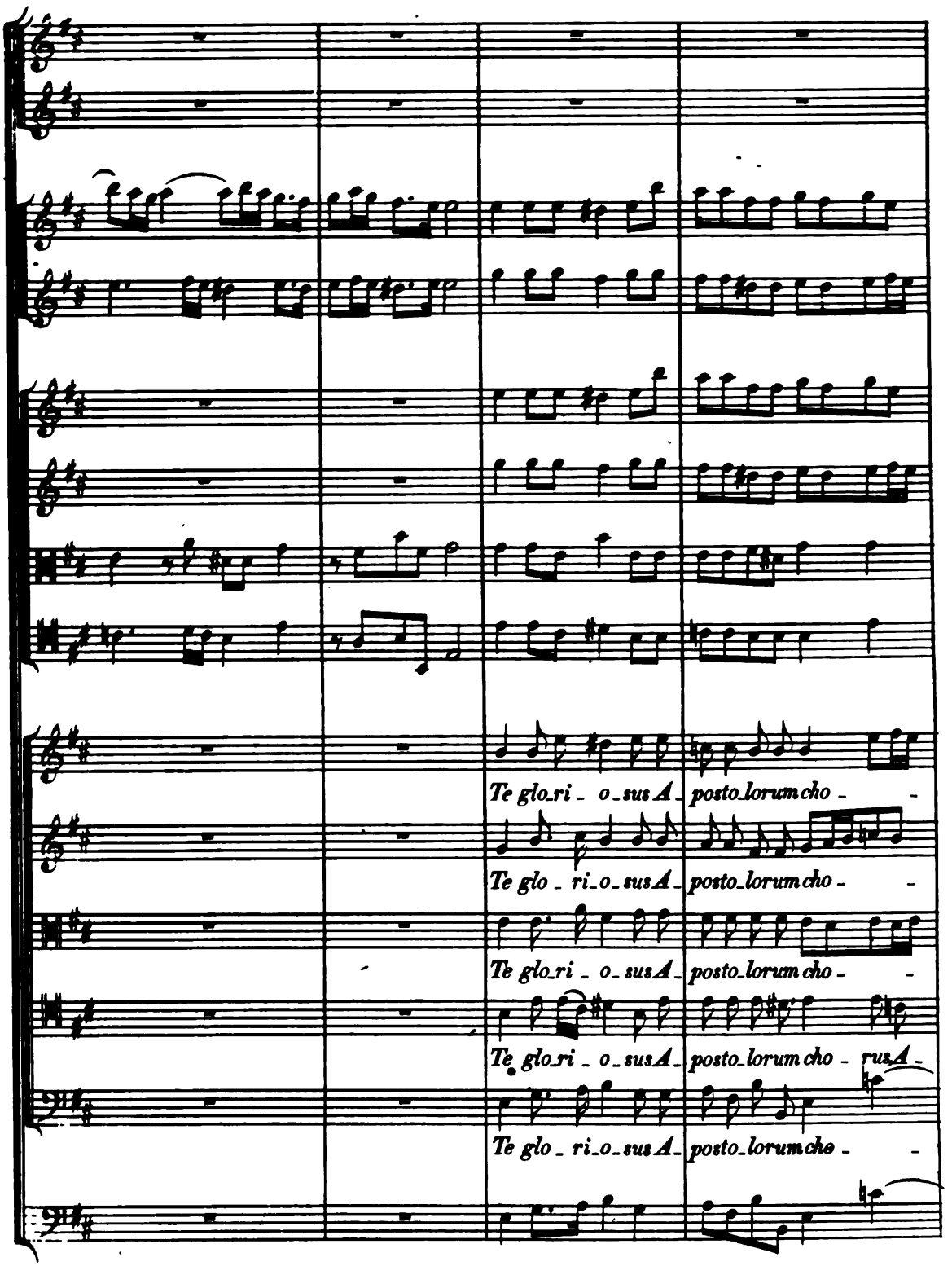




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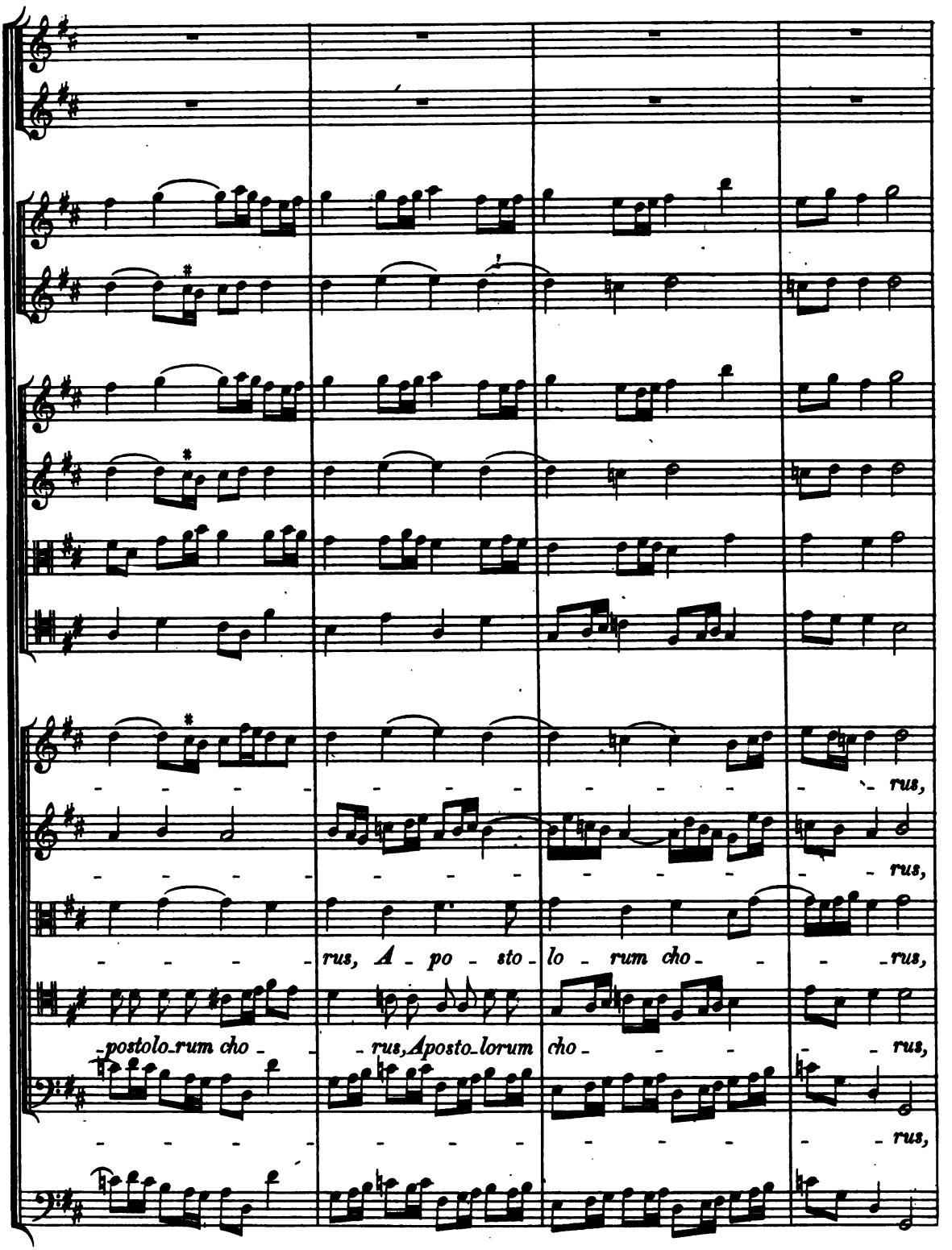




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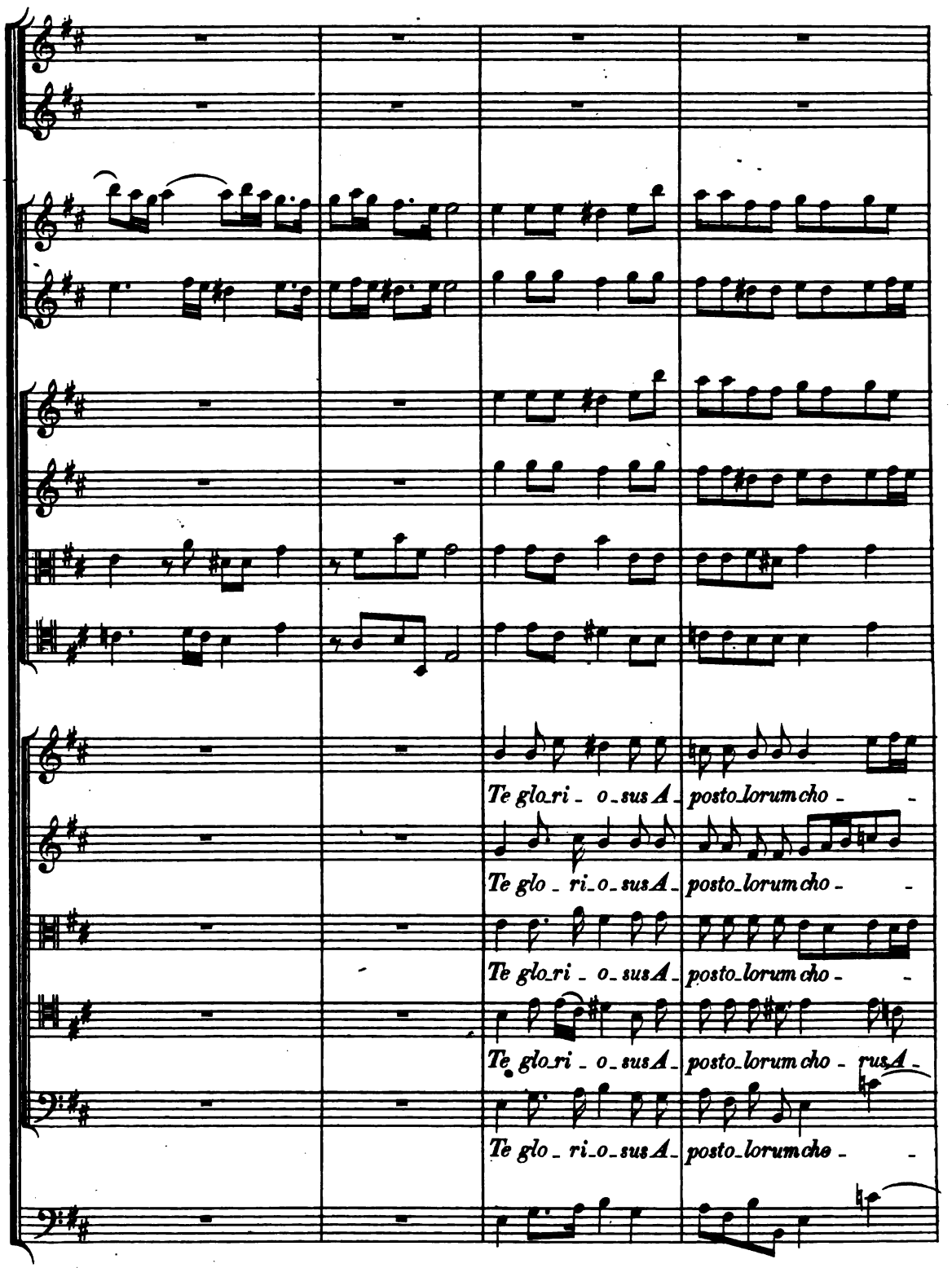




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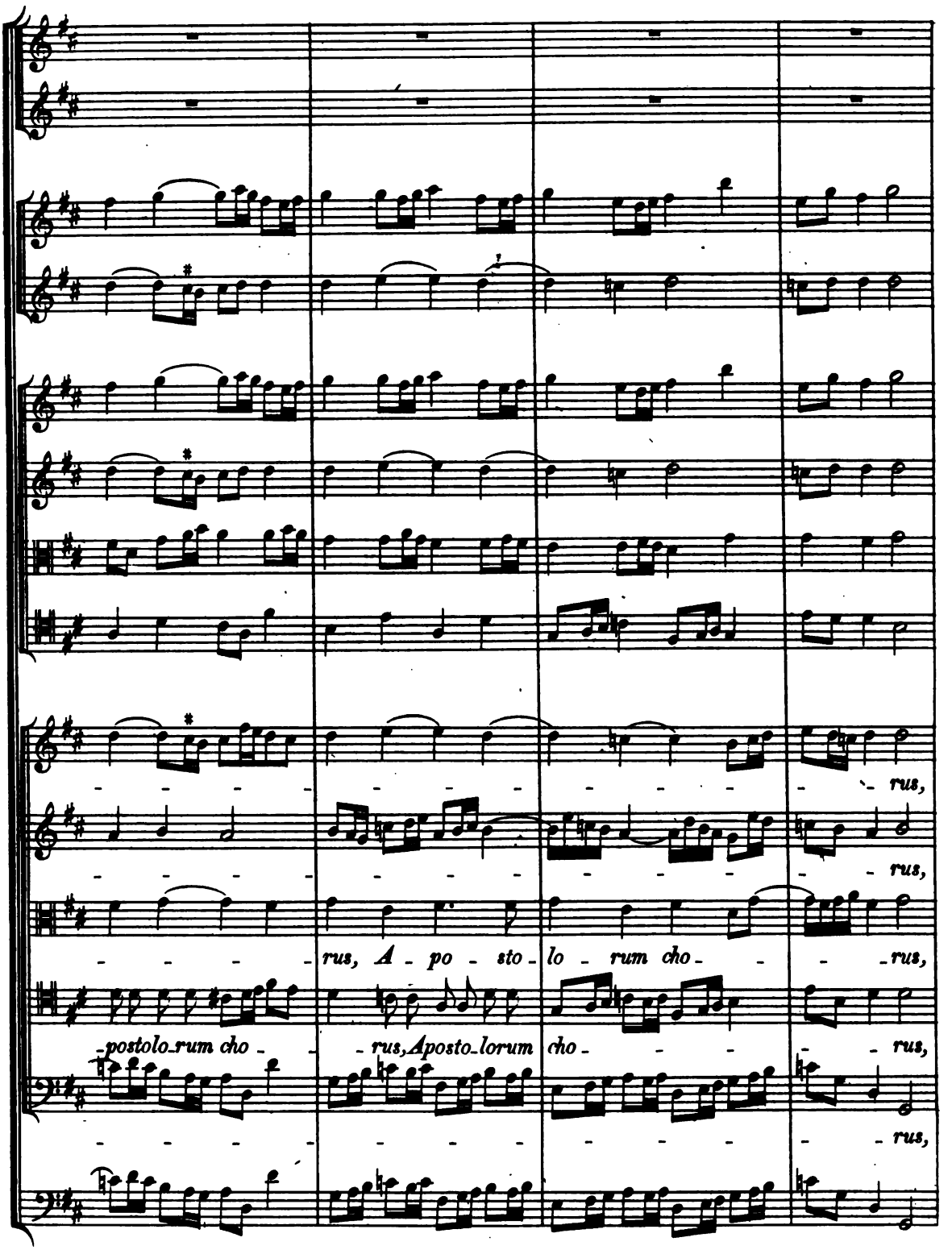




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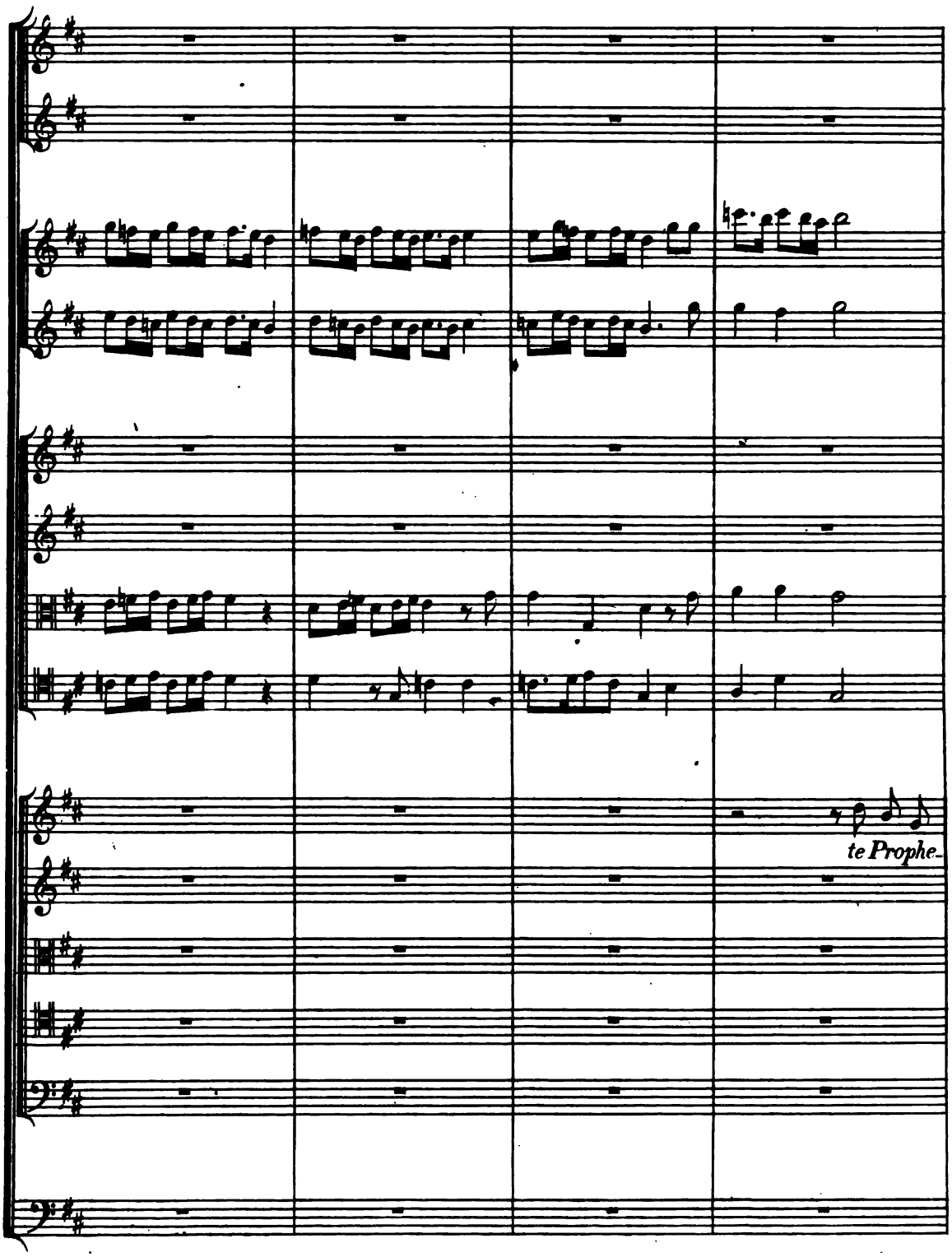




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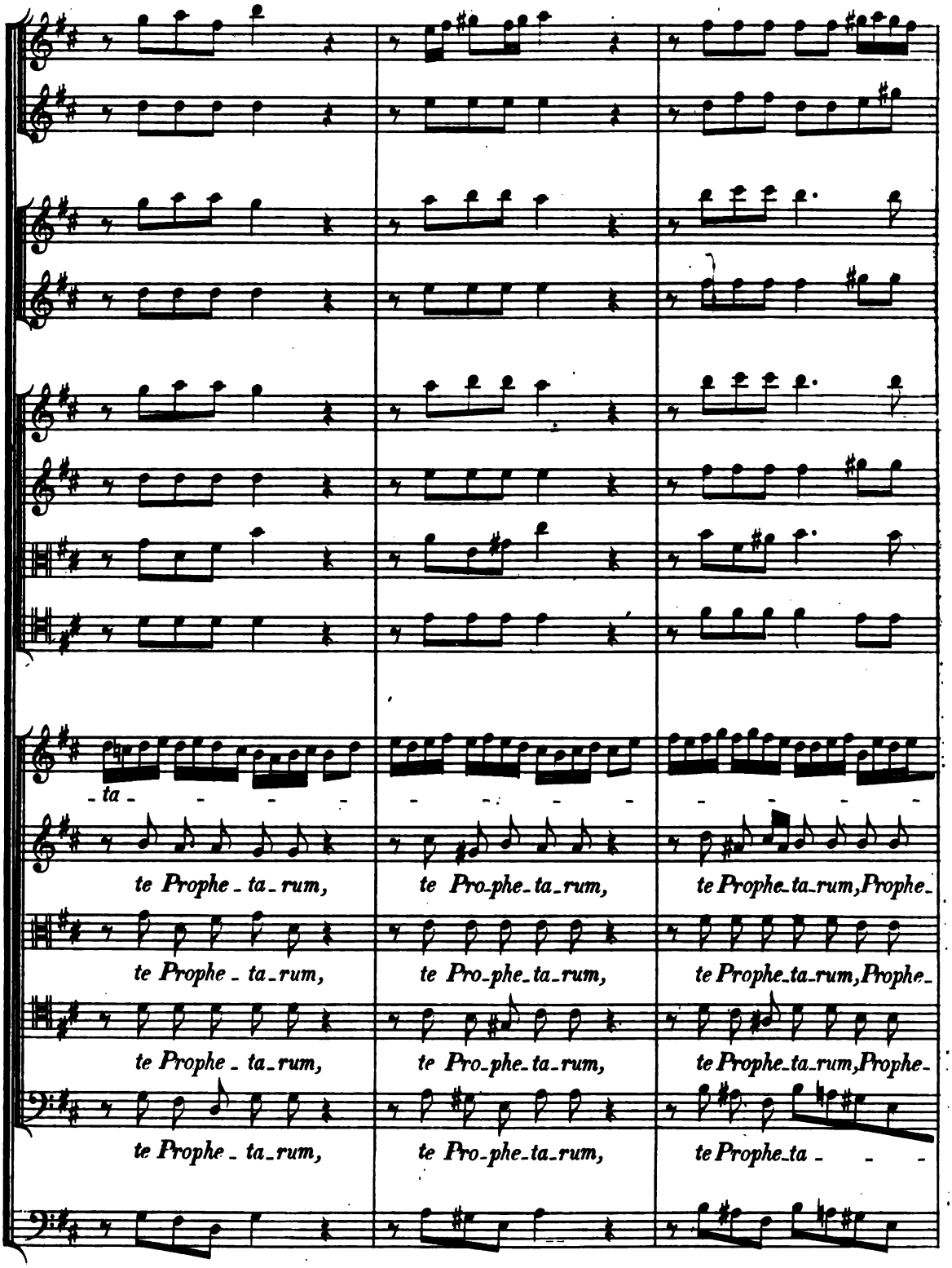
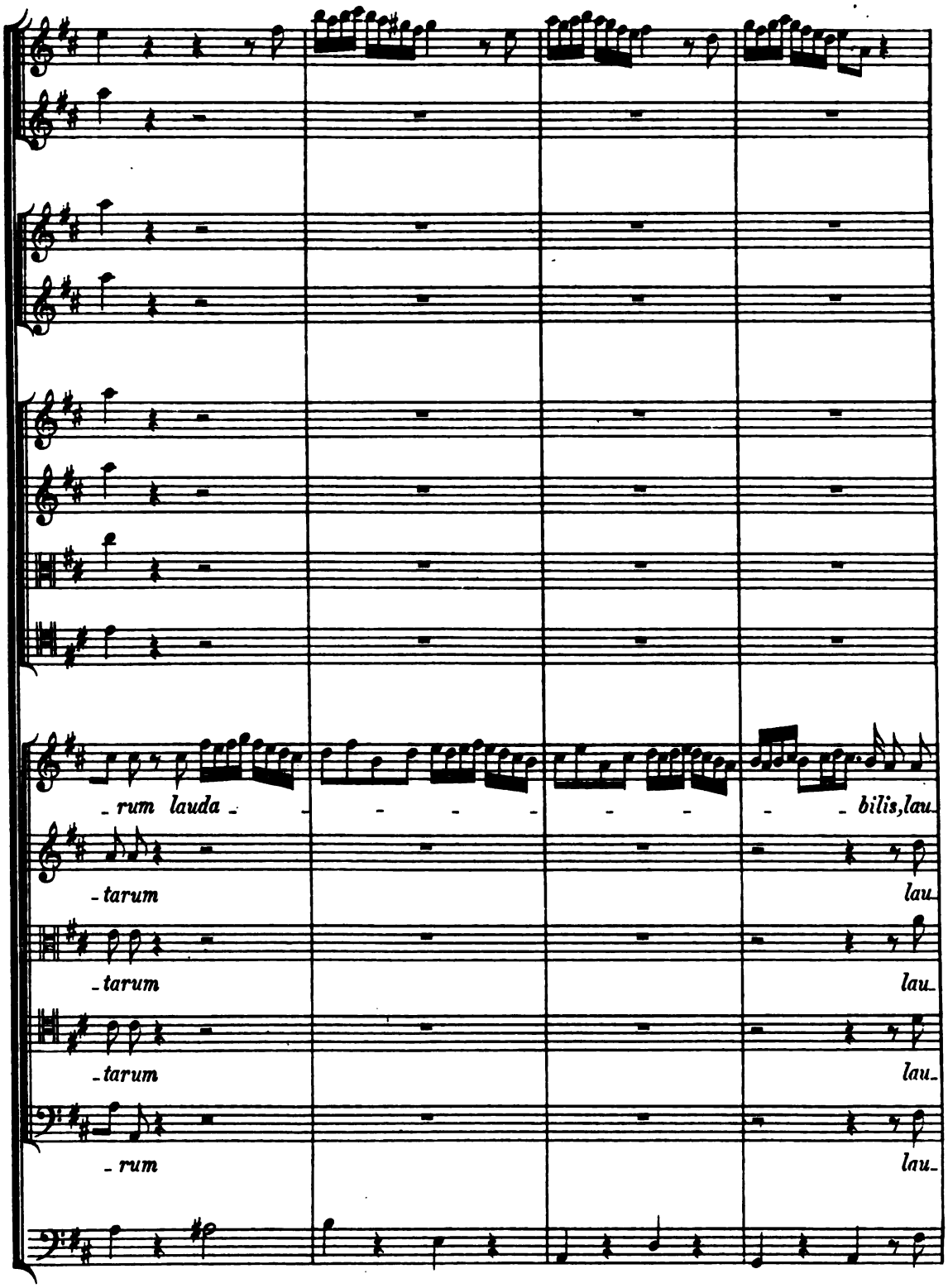

ta - - -

Tromba solo. URIO:




HW: S. 2.

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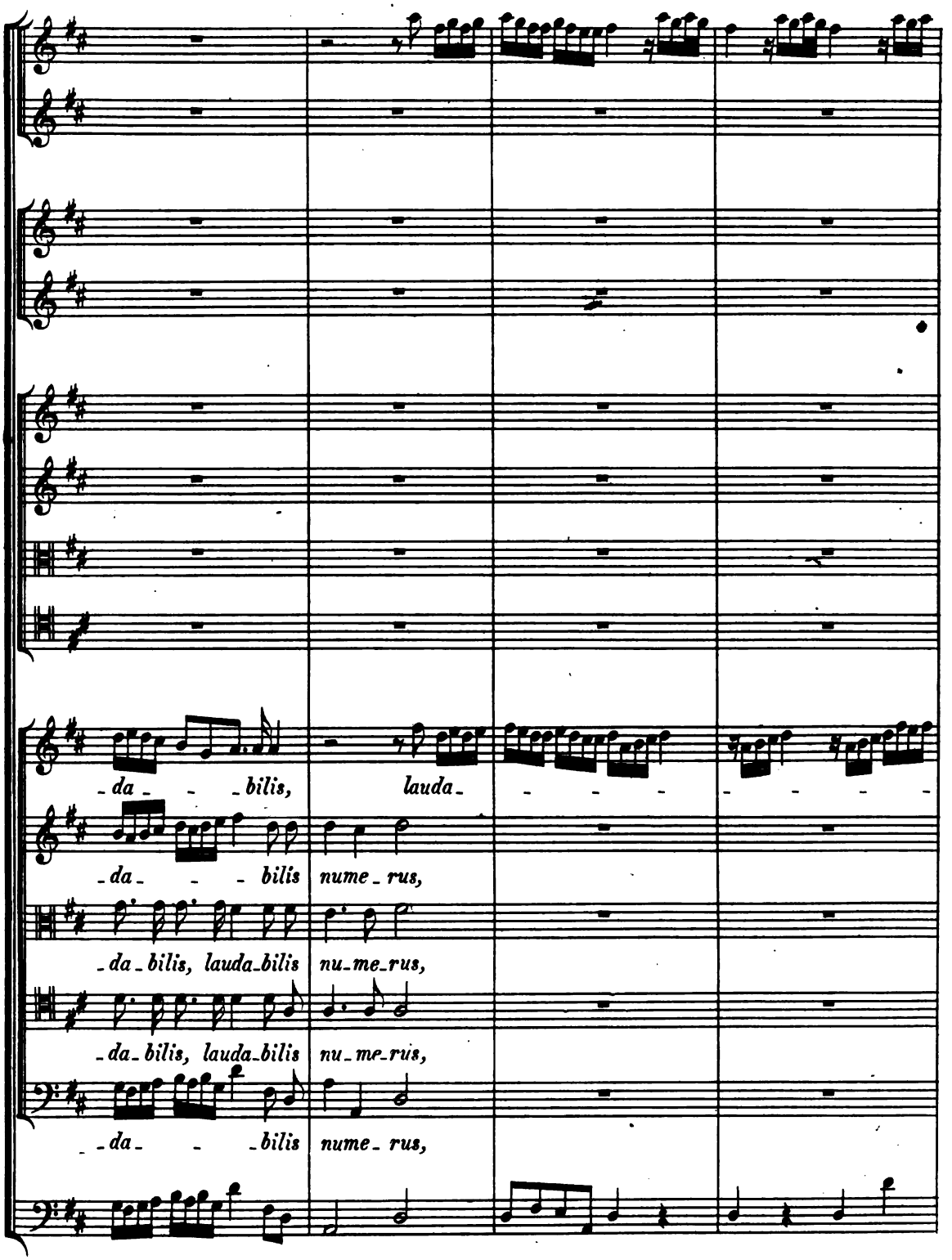




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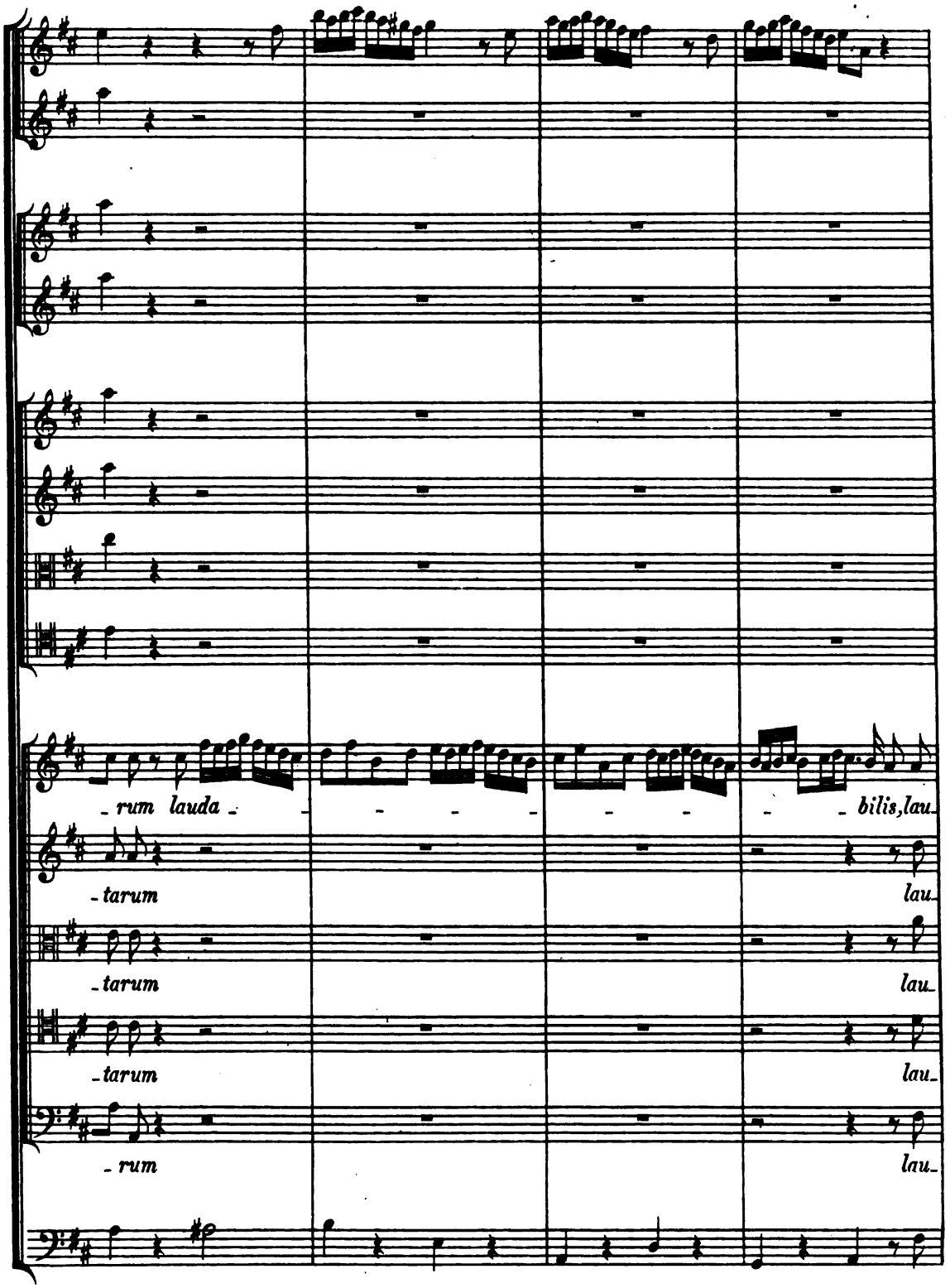
Tromba solo. URIO:




HW: S. 2.

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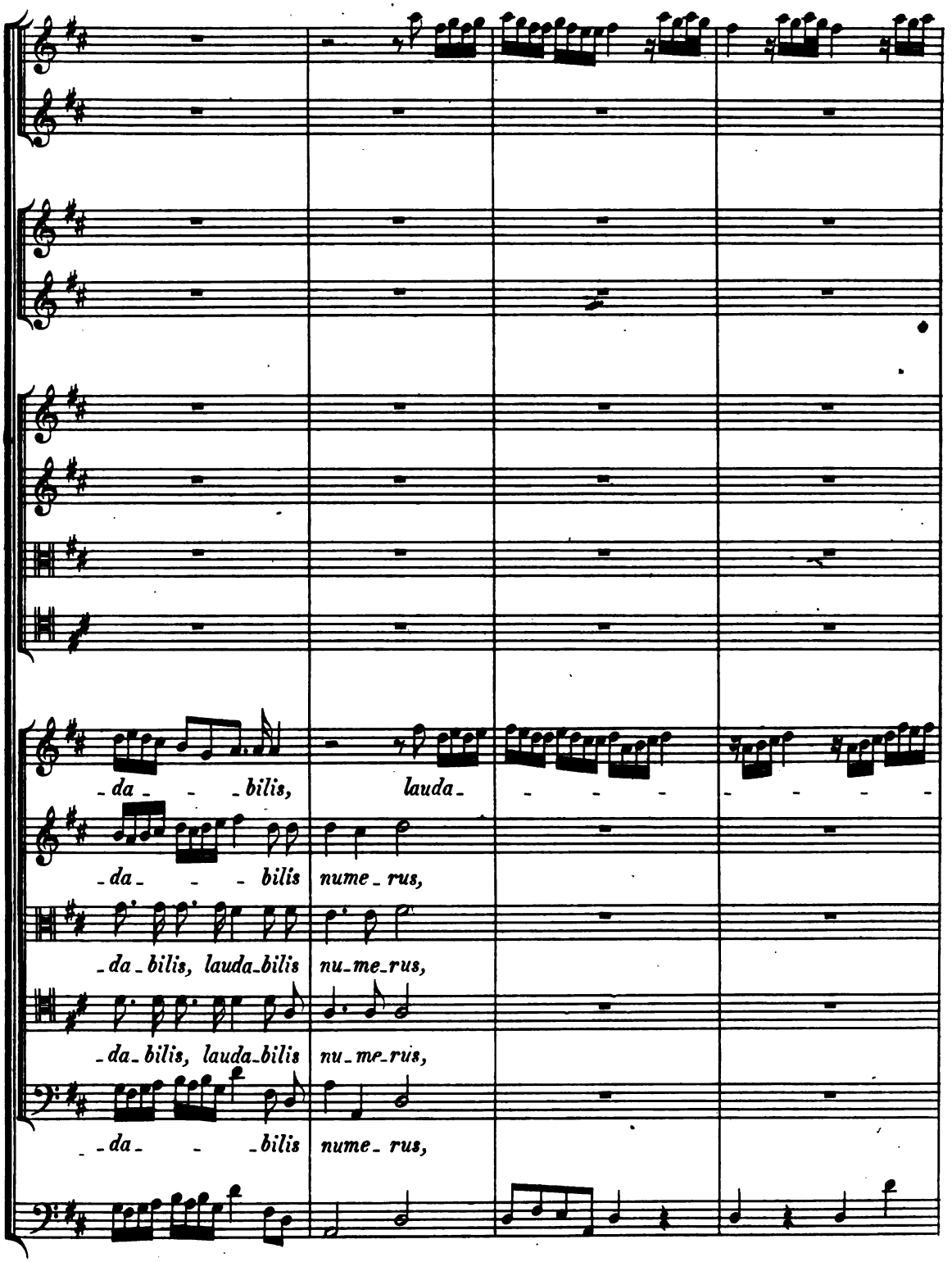




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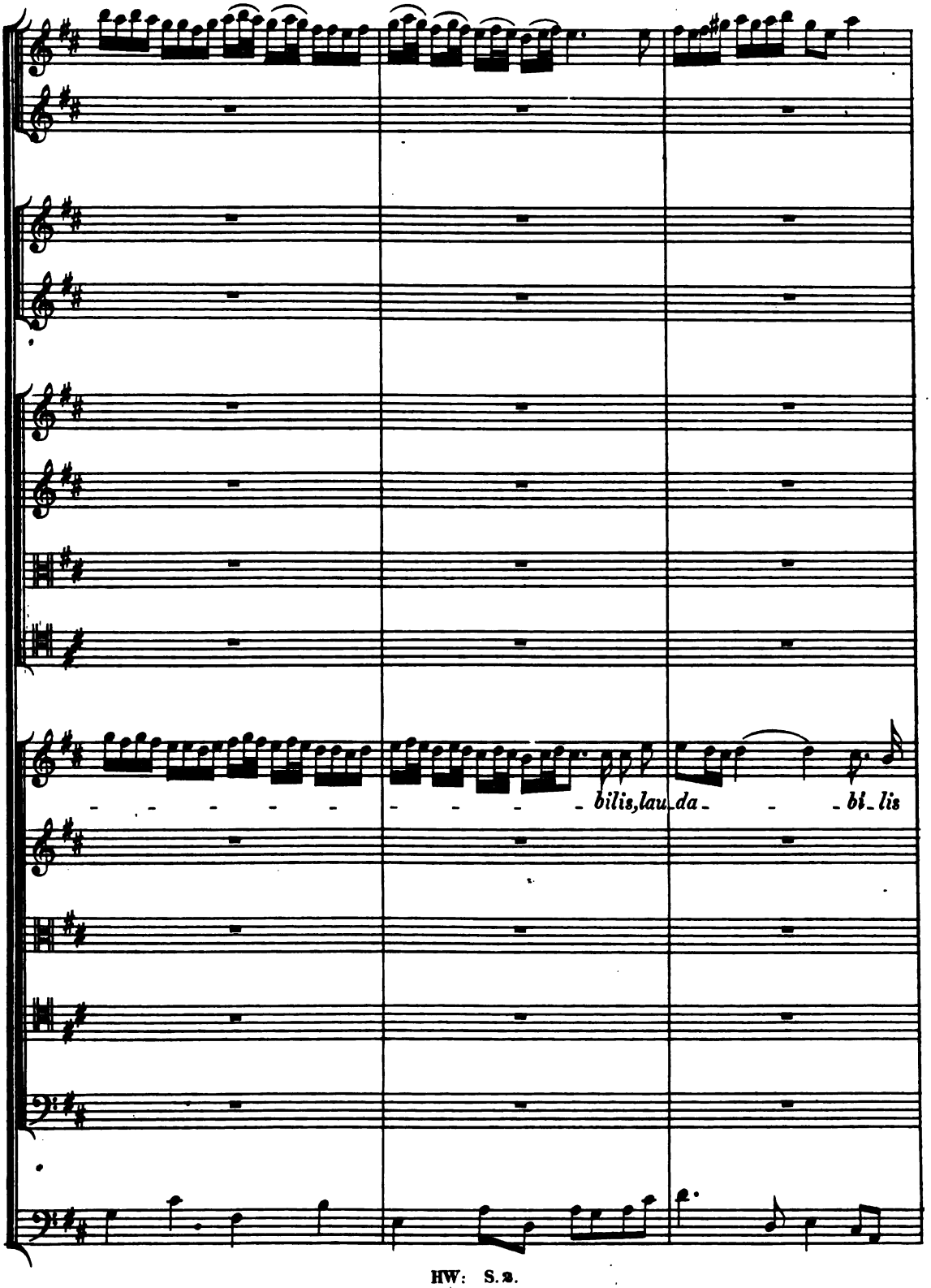




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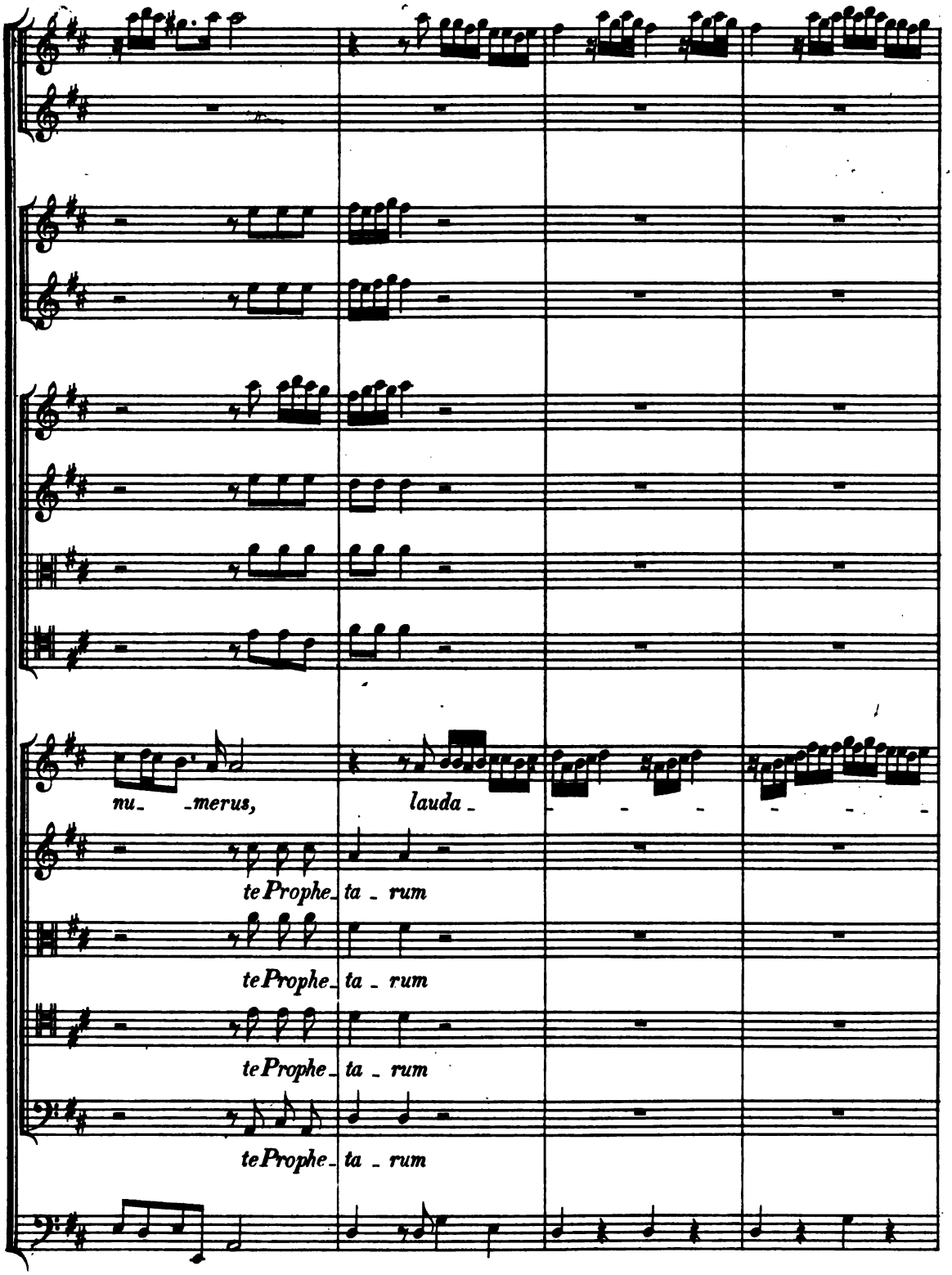




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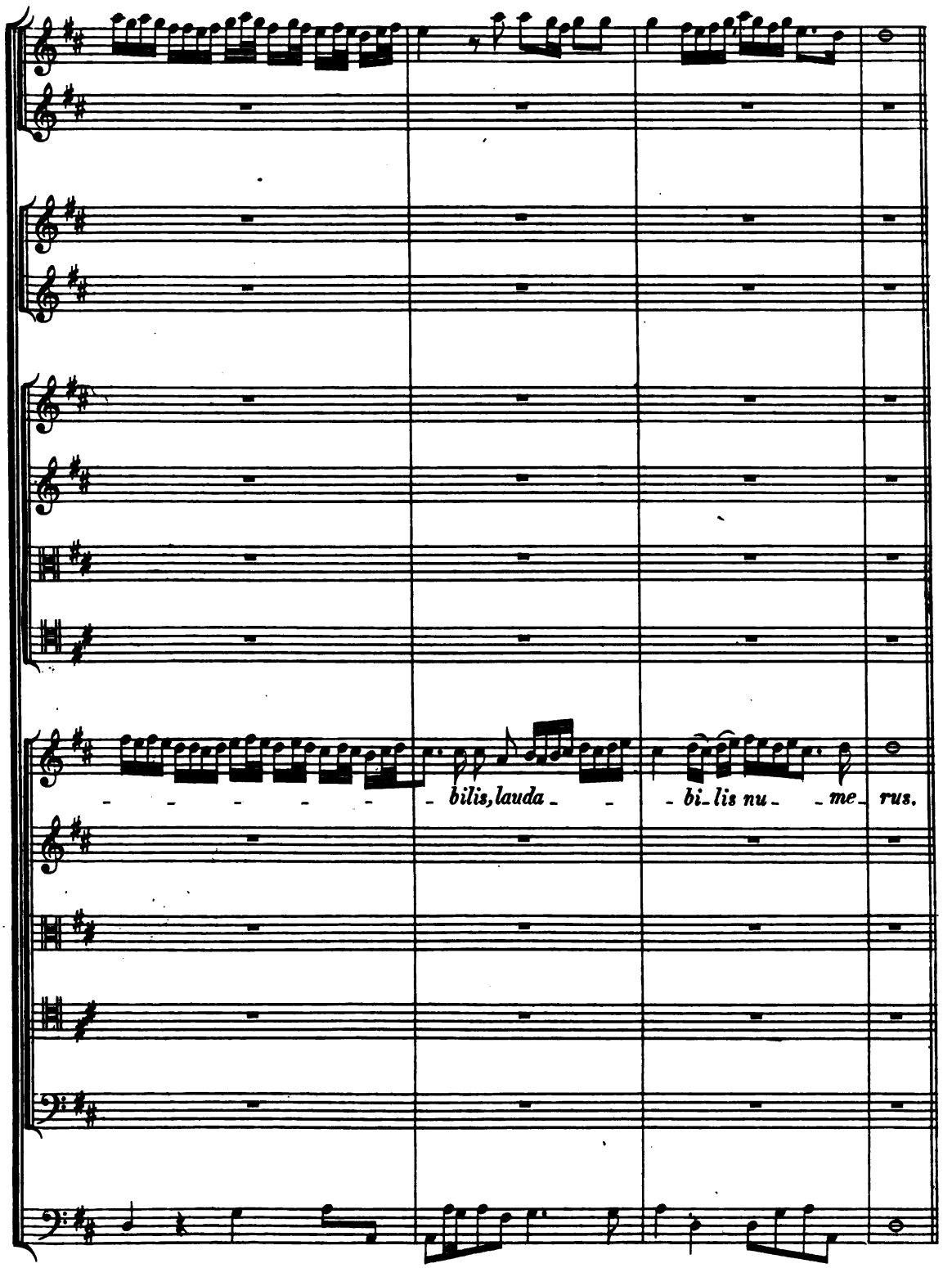


HW: S. 2.

Digitized by Google

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_

Te Martyrum candi_da_tus, te Mar_ty_rum, candida_tus lau_



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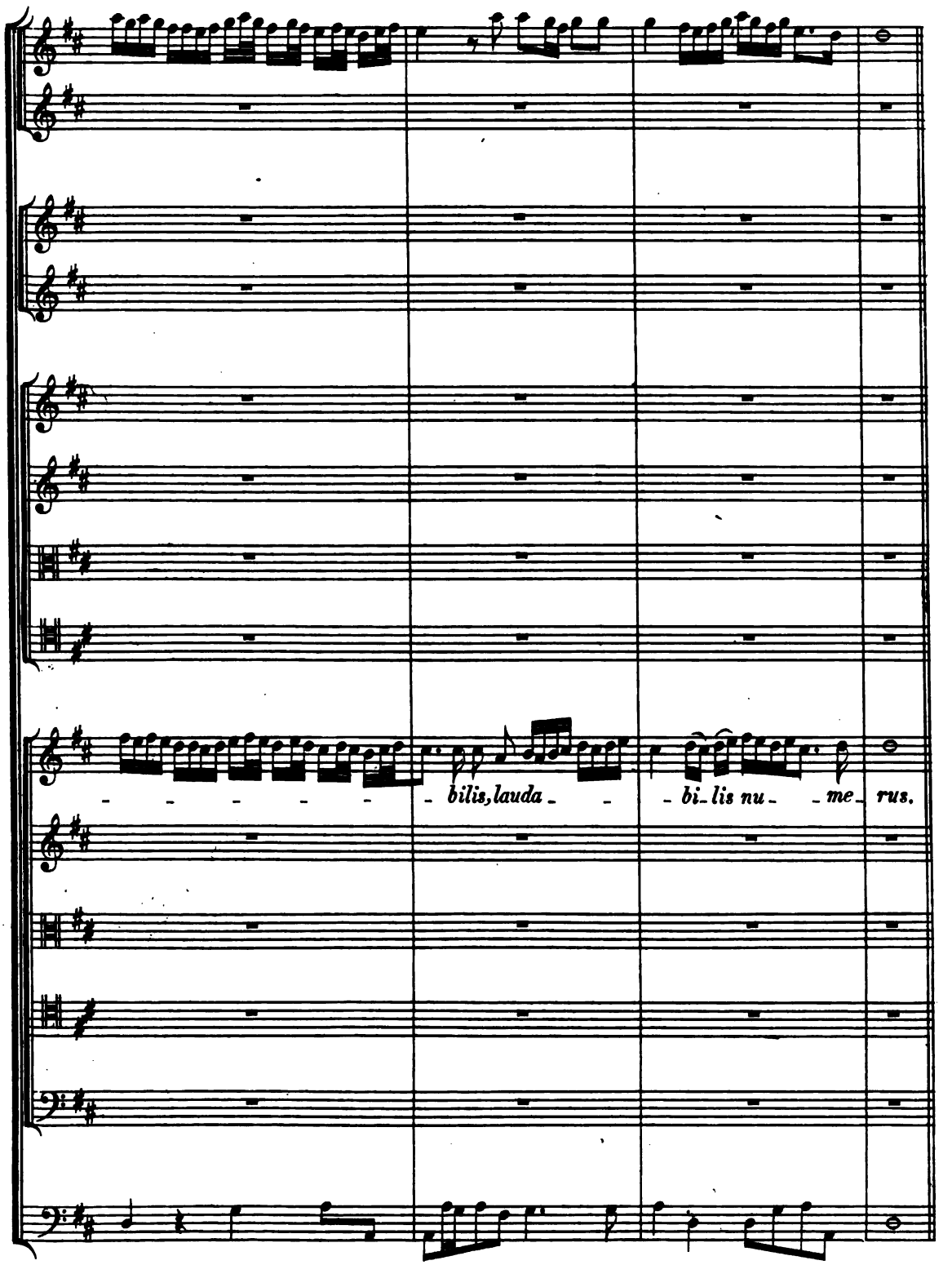


HW: S.2.

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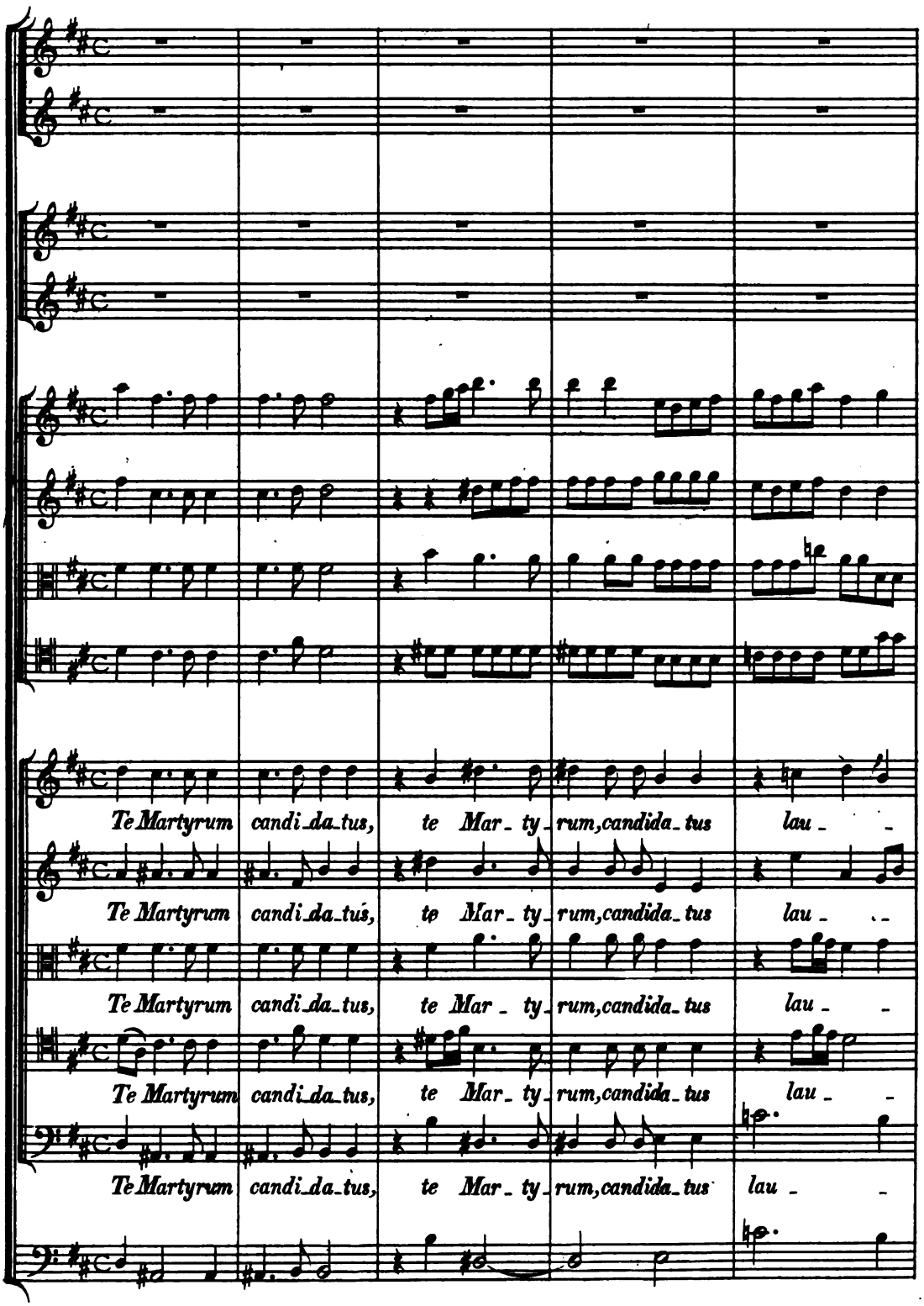




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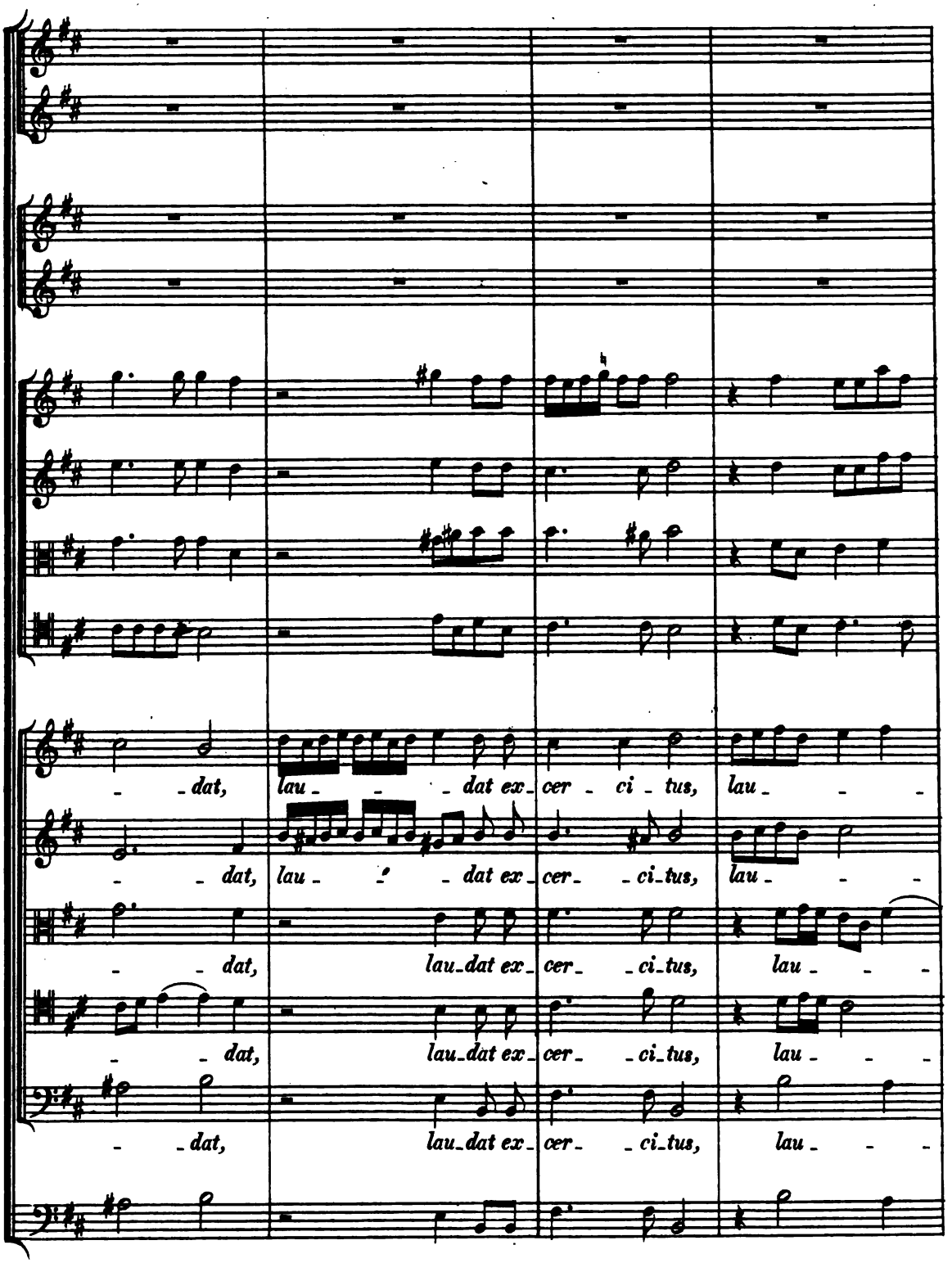




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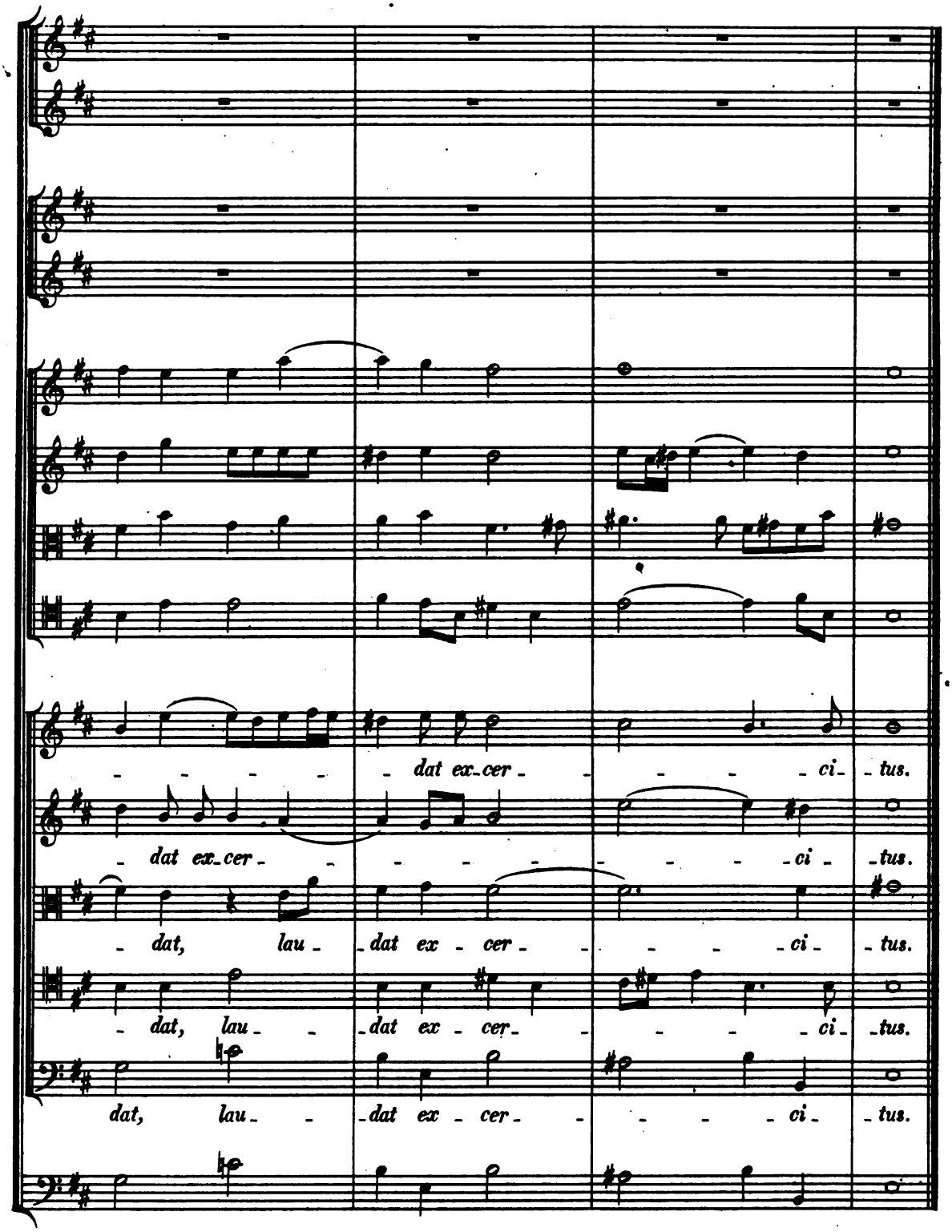




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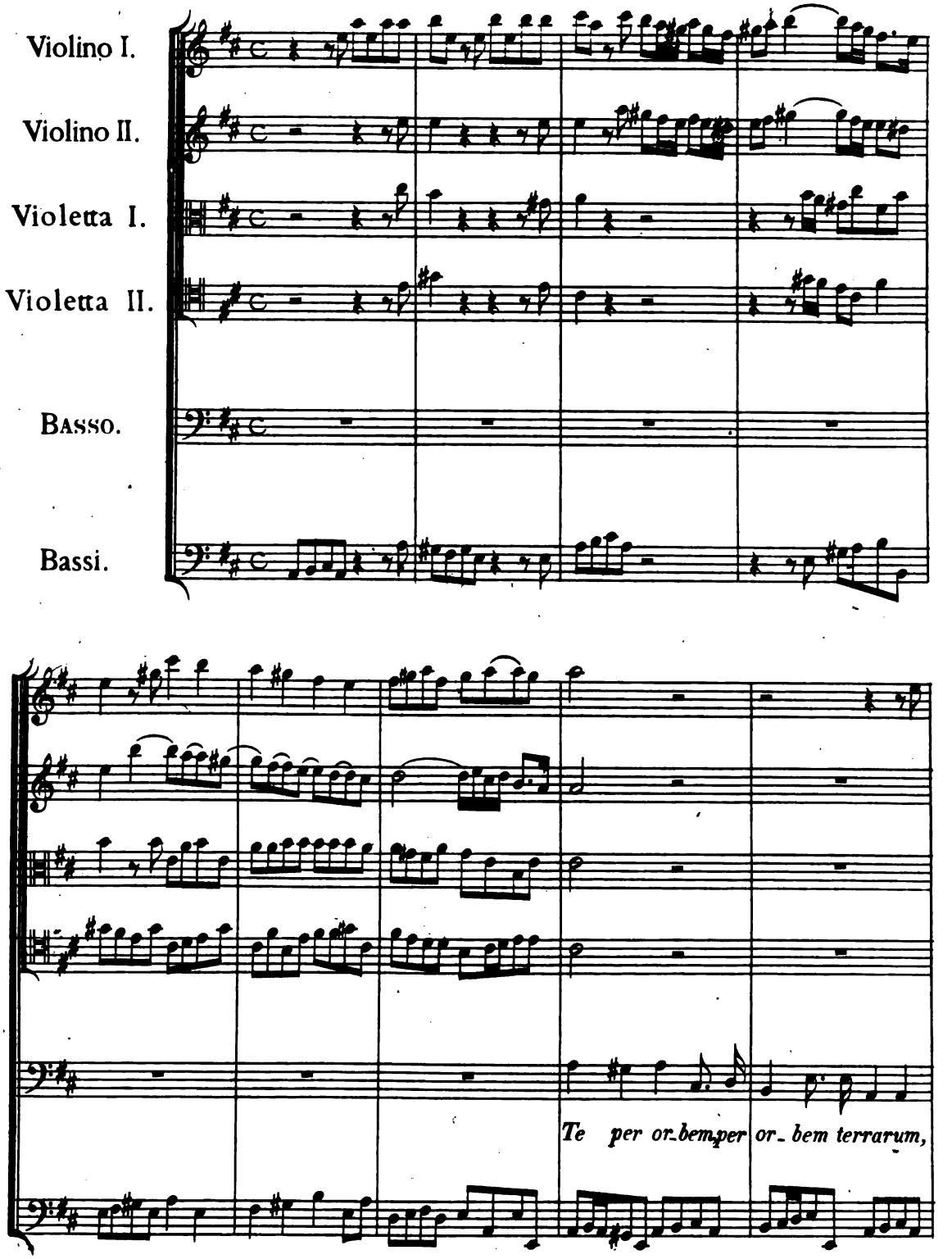




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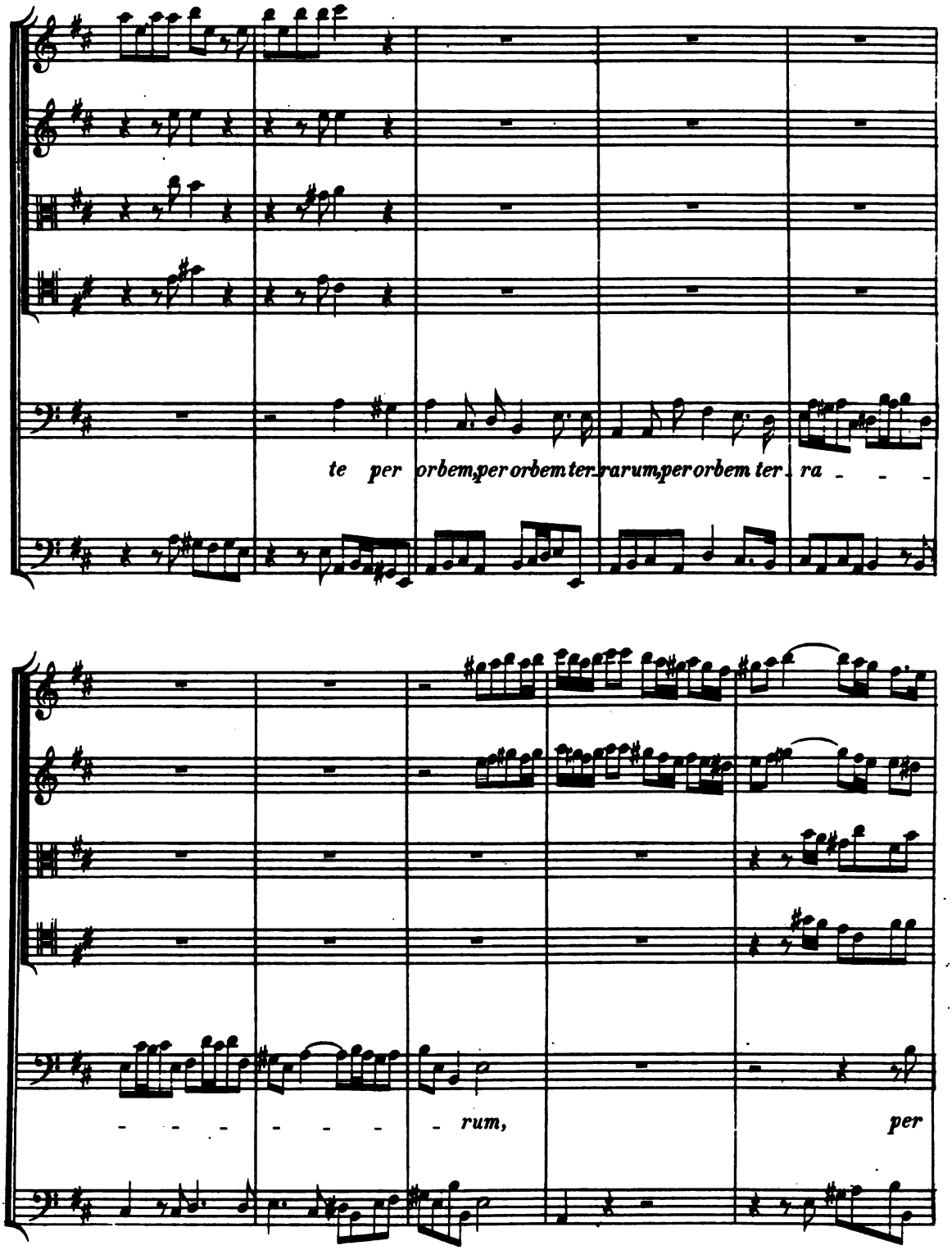




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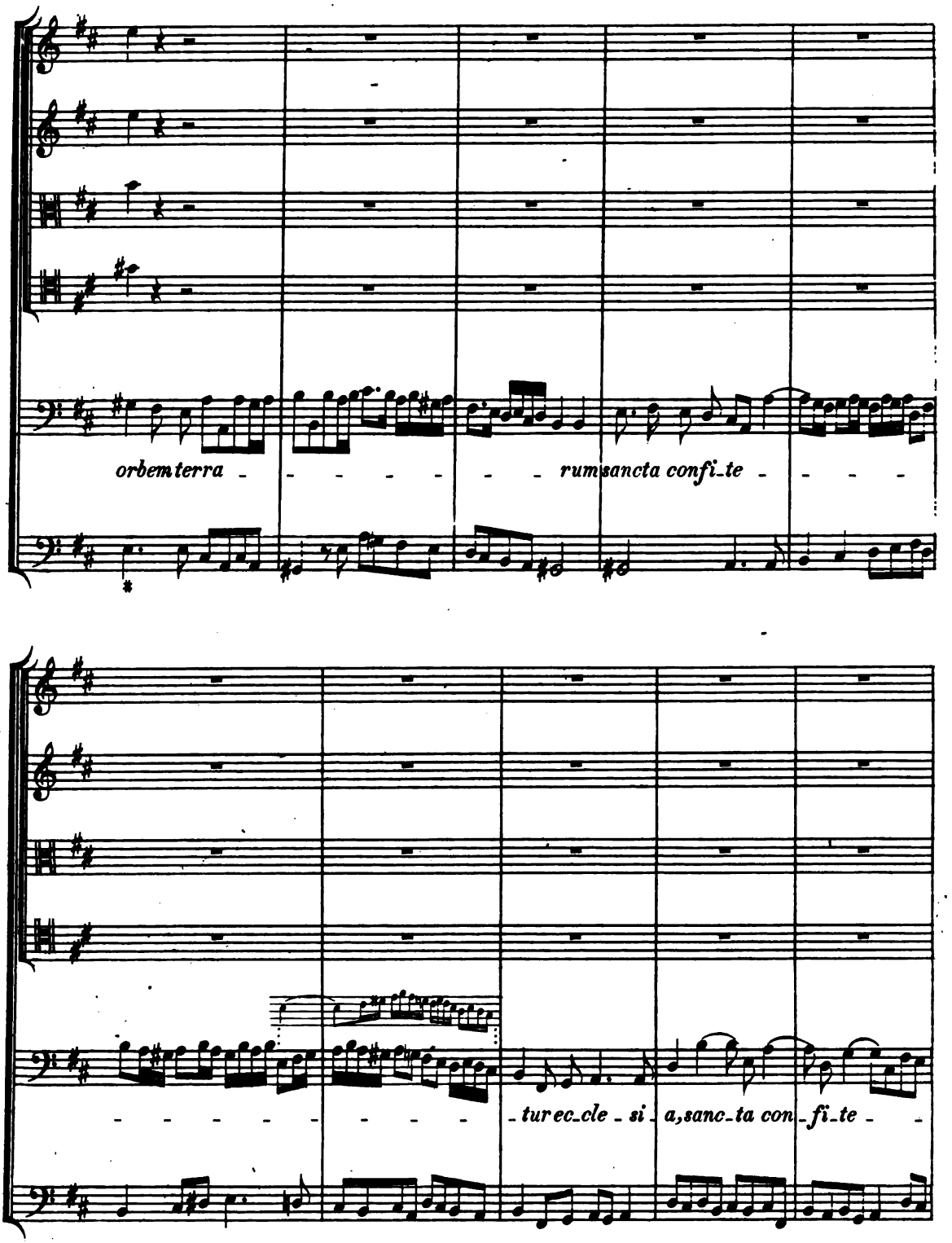


HW: S.2.

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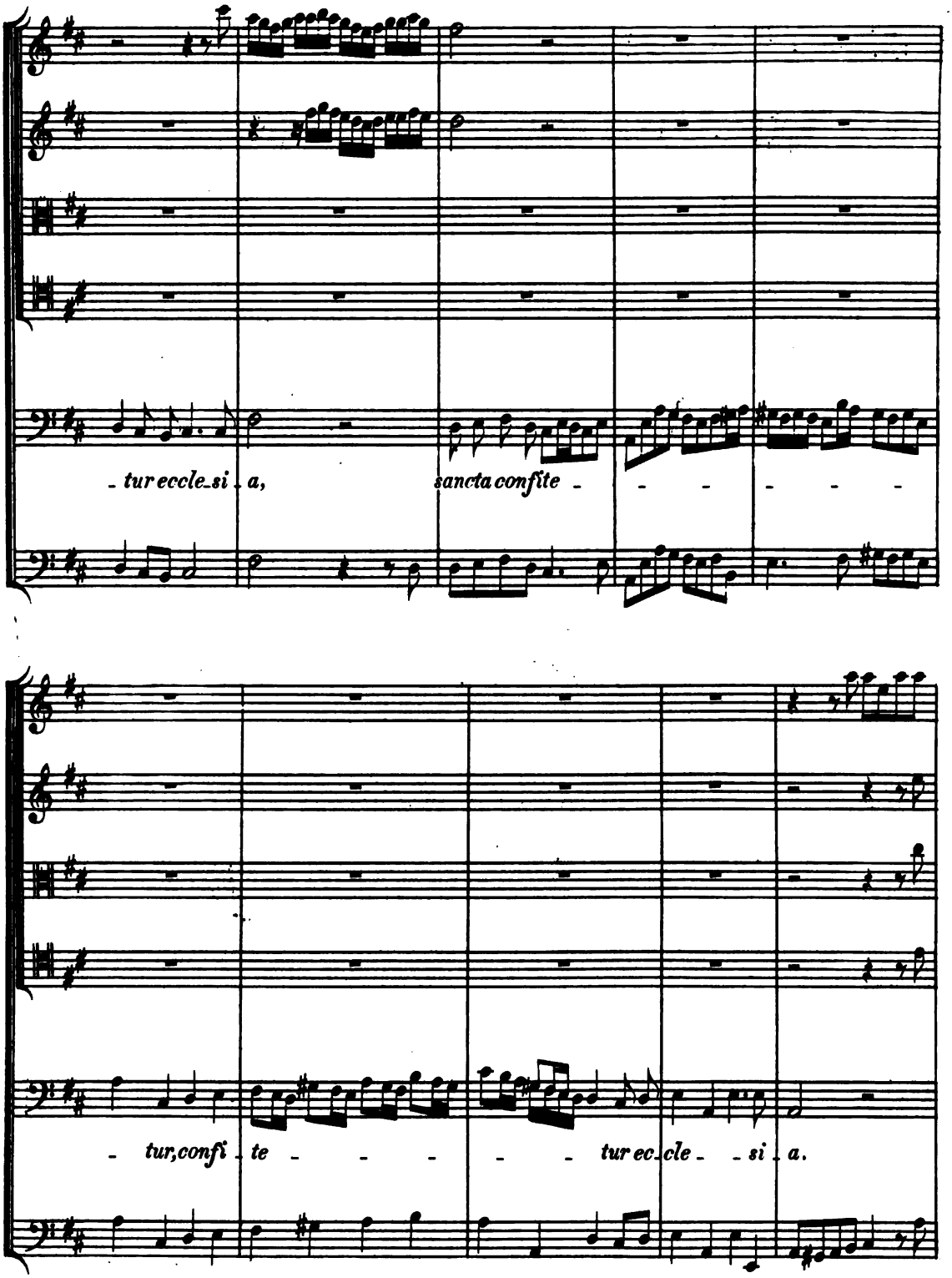




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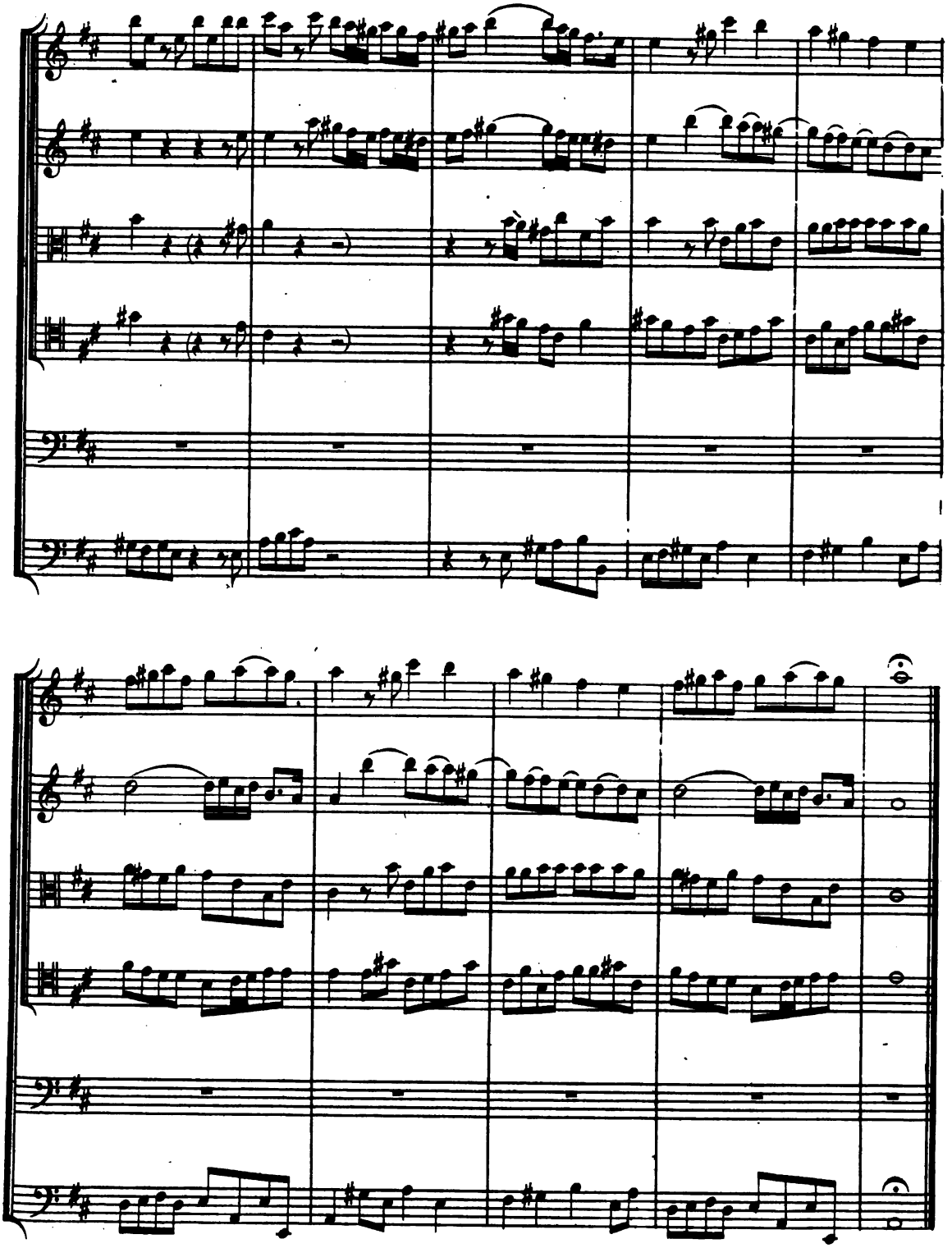

HW: S. 2.

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Violoncello.

Soprano.

Bassi.

*Pa - trem im - mensæ ma - jes - ta - tis,*

*Pa - trem immensæ ma - jes - ta - tis, immen - sæ majes - ta - - -*



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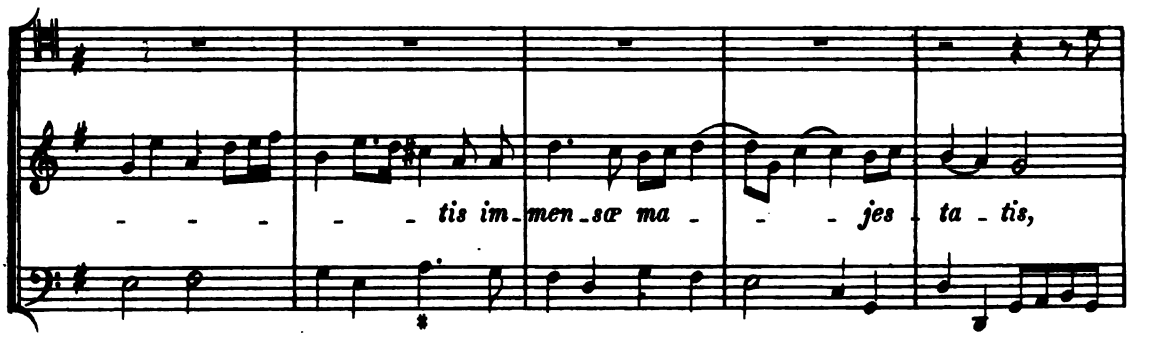


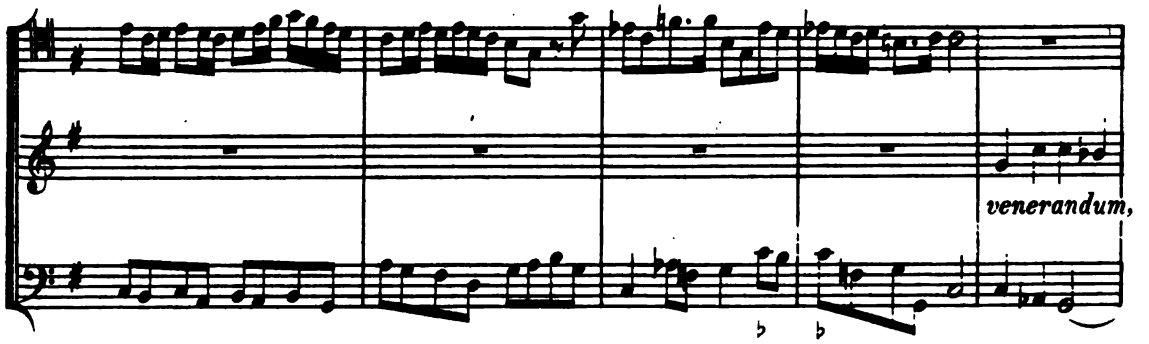


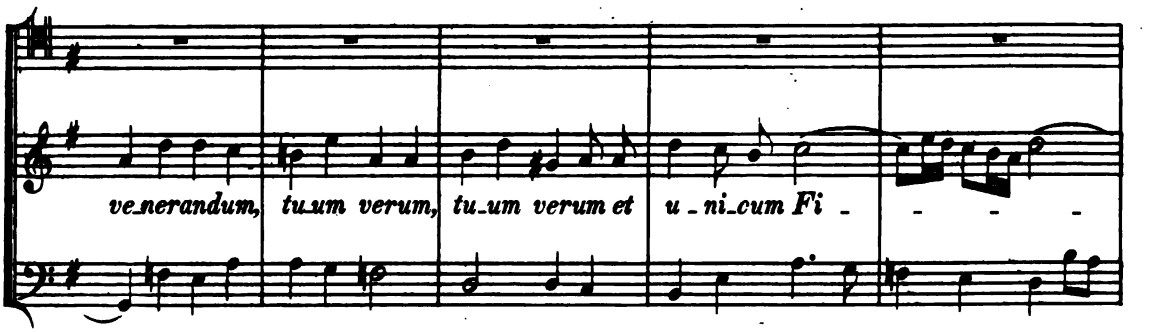


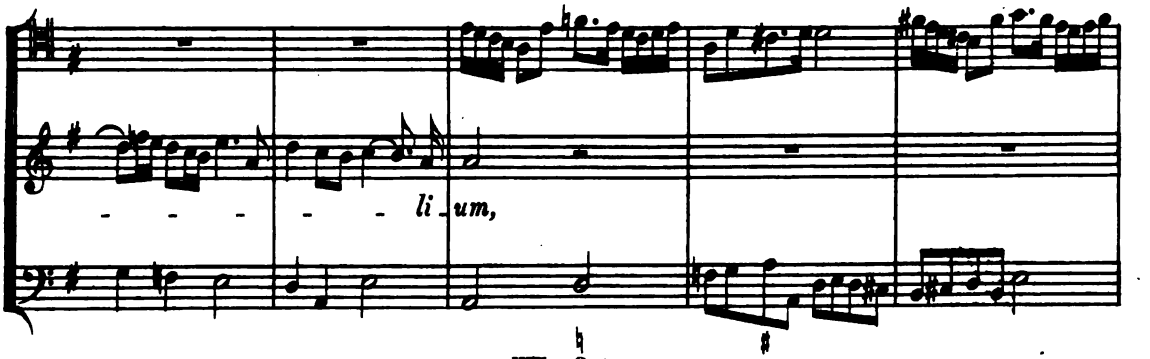




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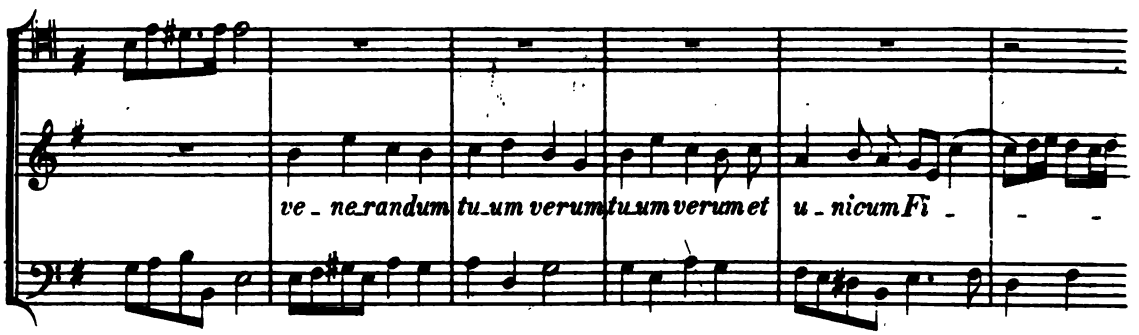


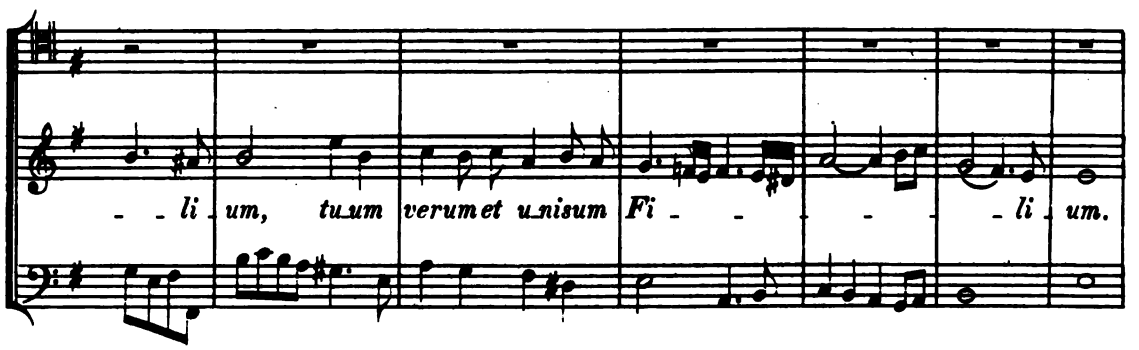


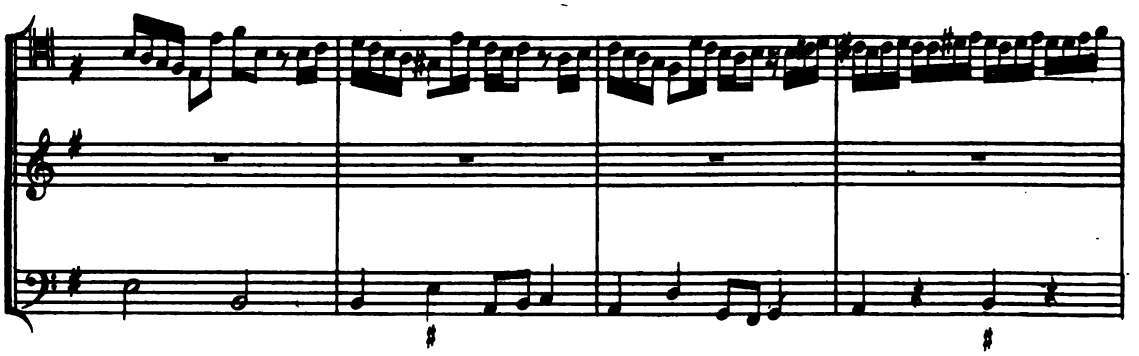

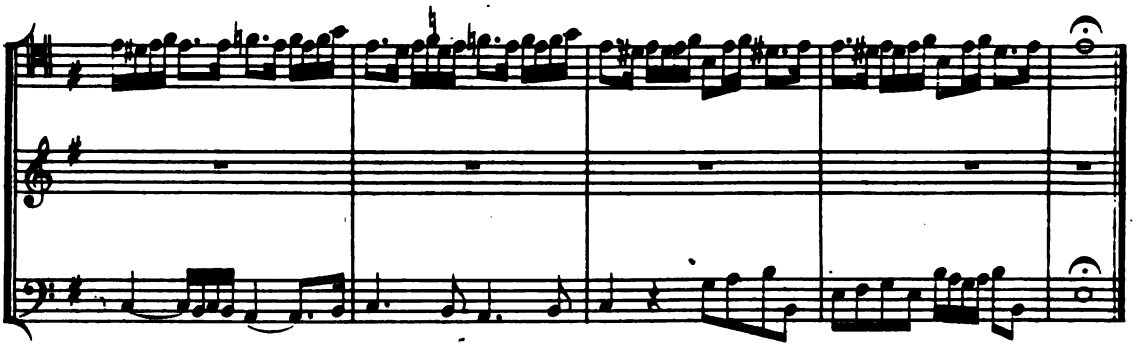



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*Adagio.*

Tromba I.

Tromba II.

Oboe I.
Violino I.

Oboe II.
Violino II.

Violetta I.

Violetta II.

CANTO I.

*Sanctum quo - que pa - - - ra-cli-tum spi - - ri -*

CANTO II.

ALTO.

*Sanc - tum quoque pa - ra - - - - cli-tum spiri -*

TENORE.

*Sanc -*

BASSO.

Continuo.

HW: S. 2.

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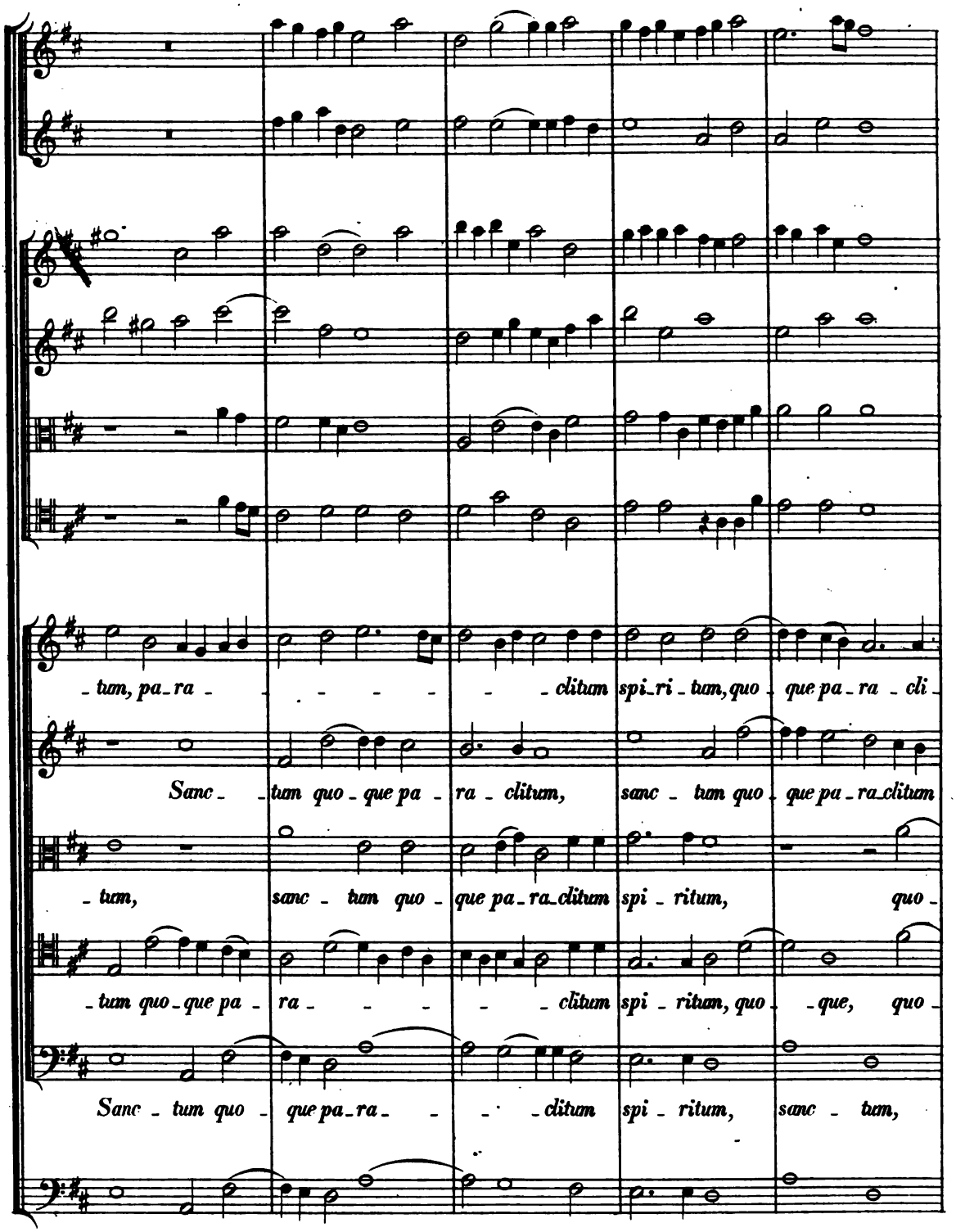




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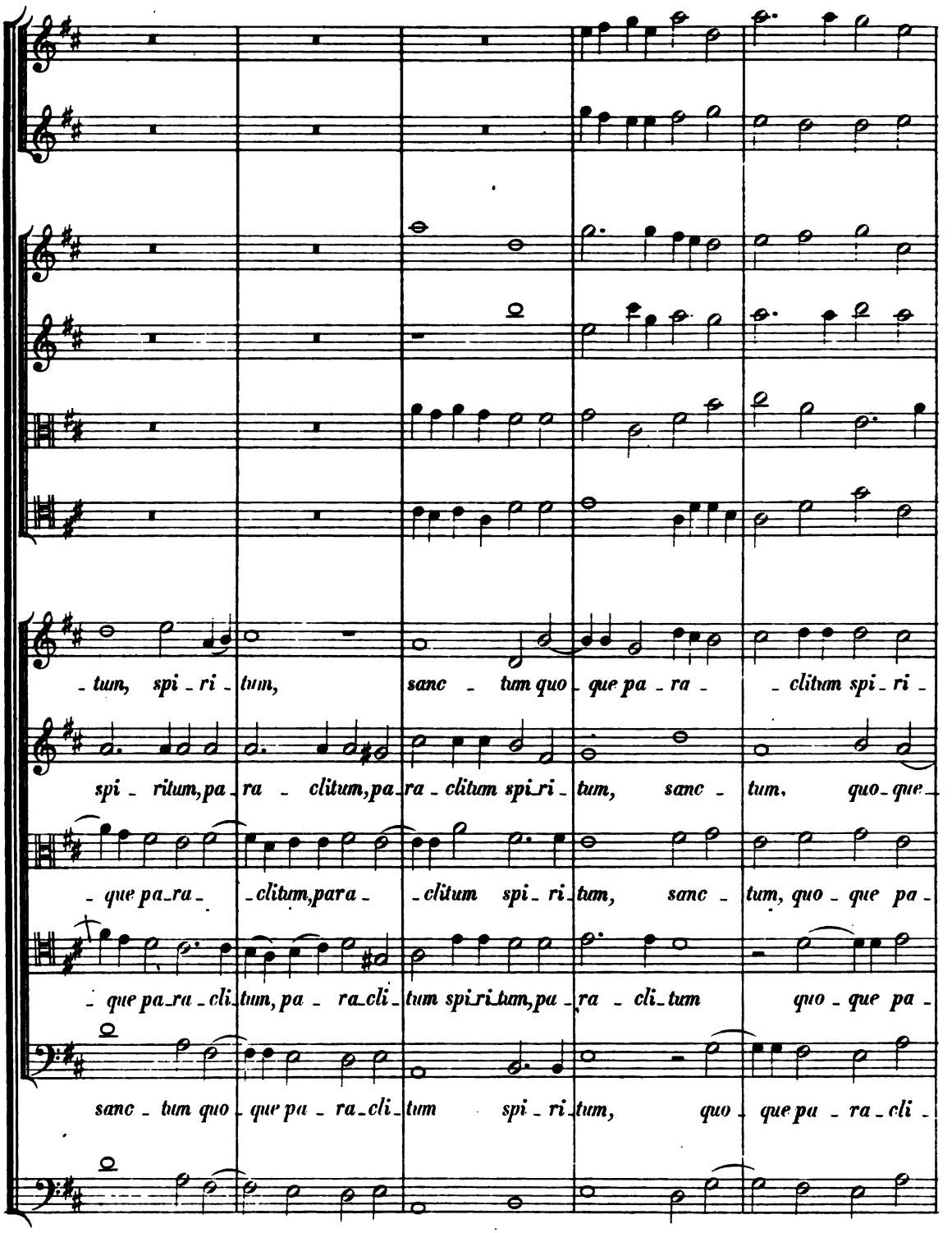




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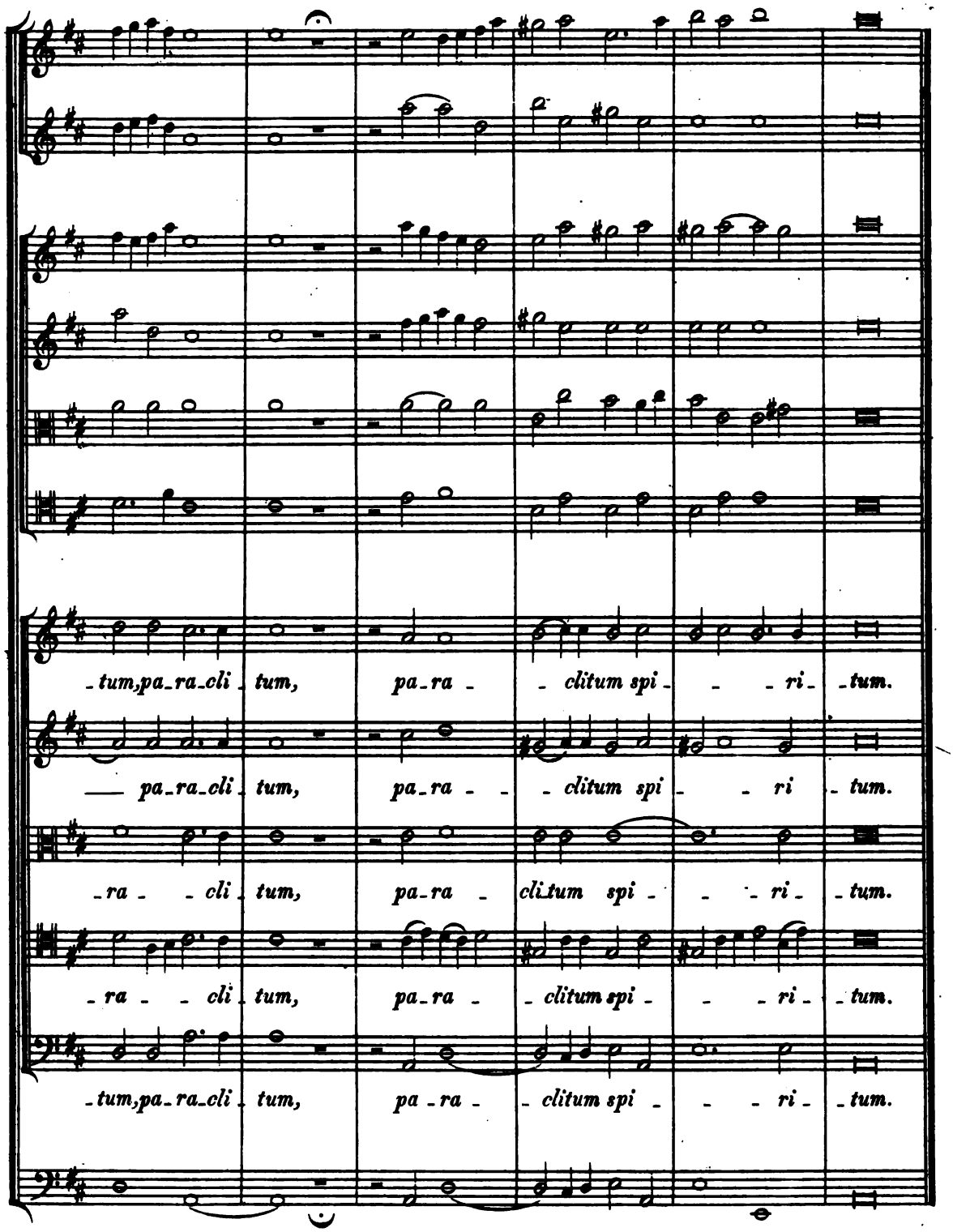




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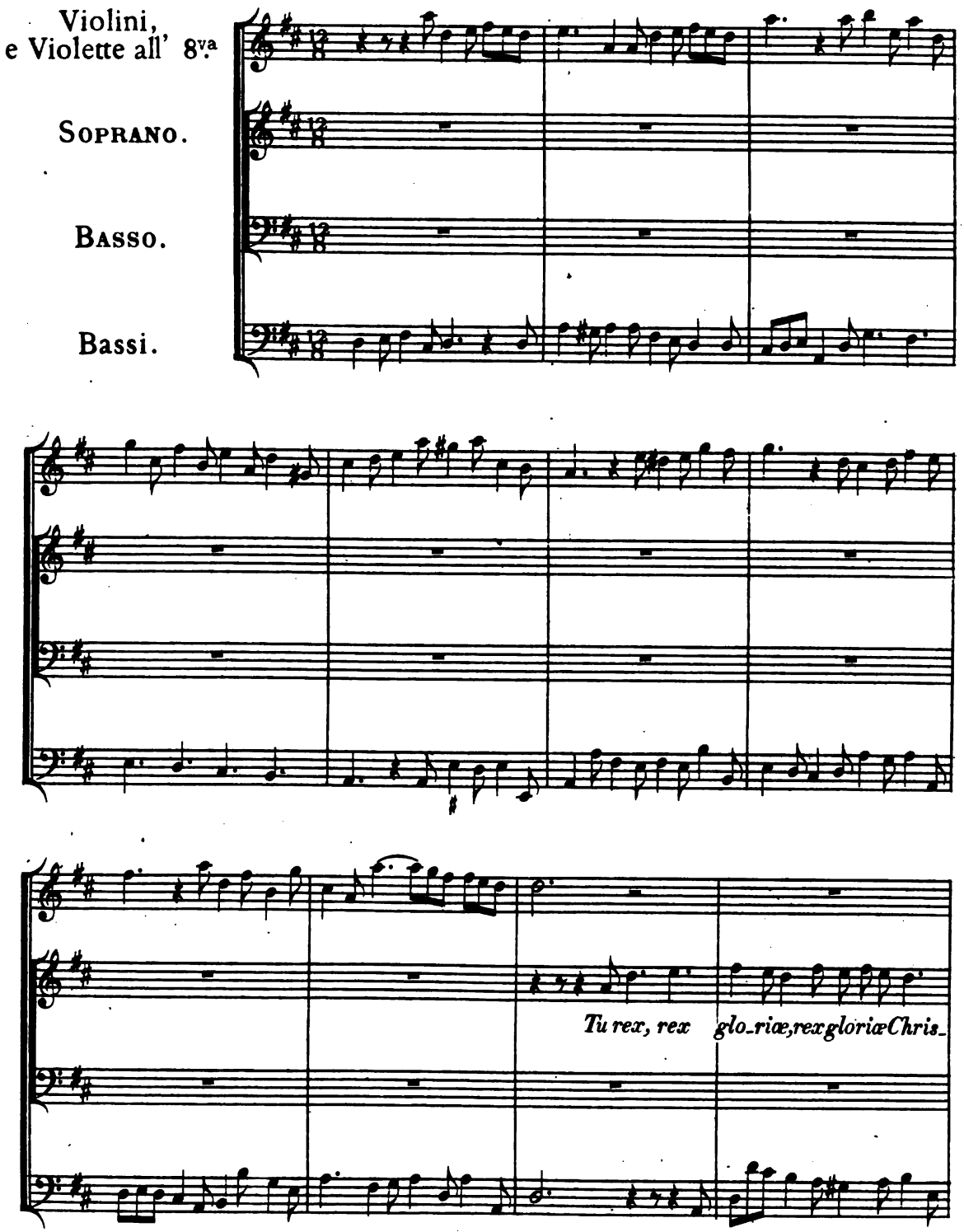




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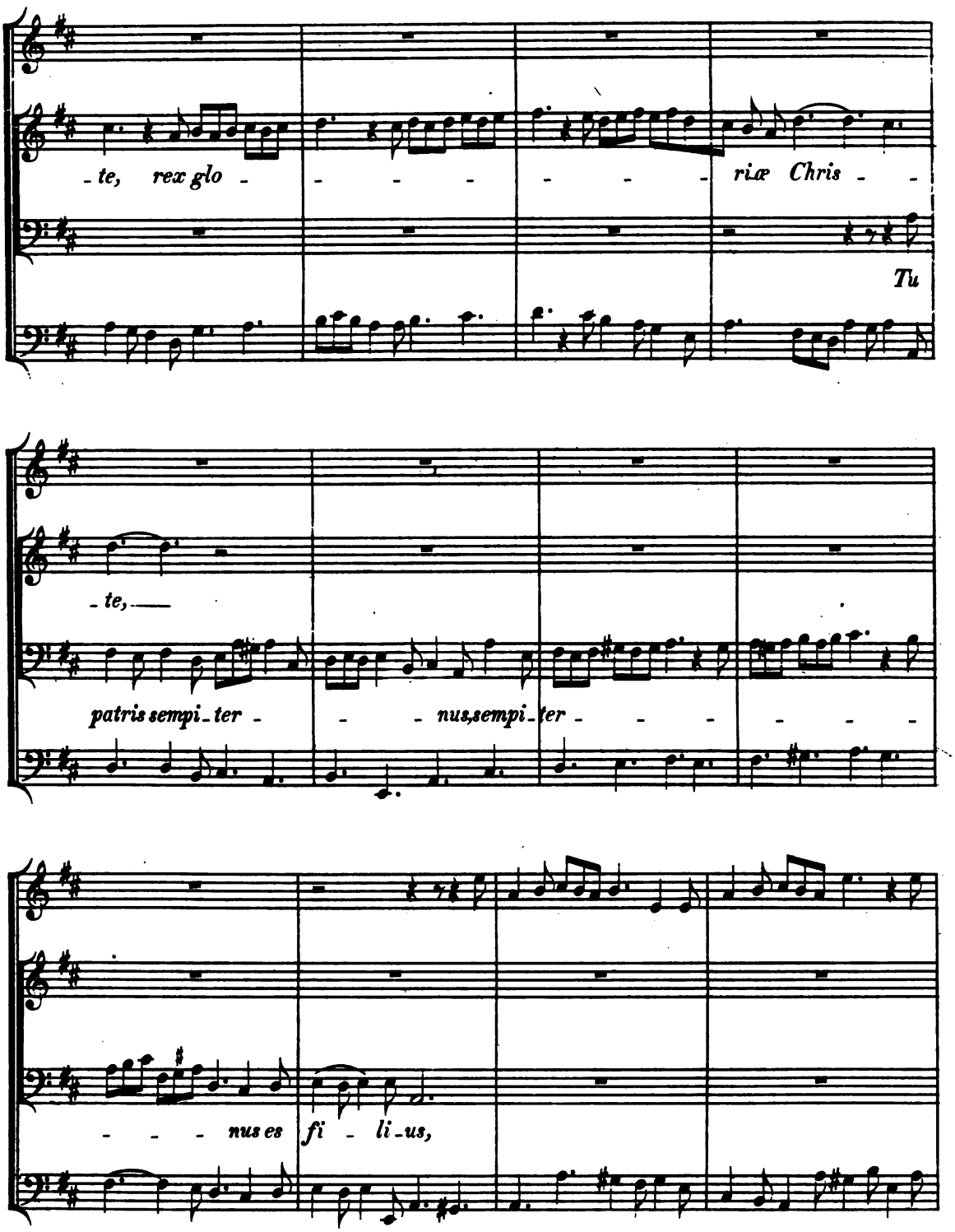




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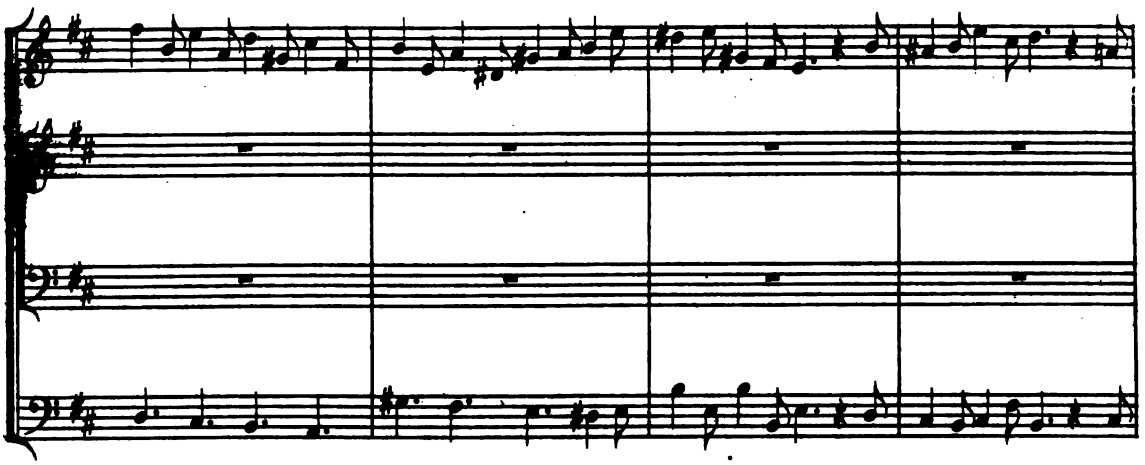

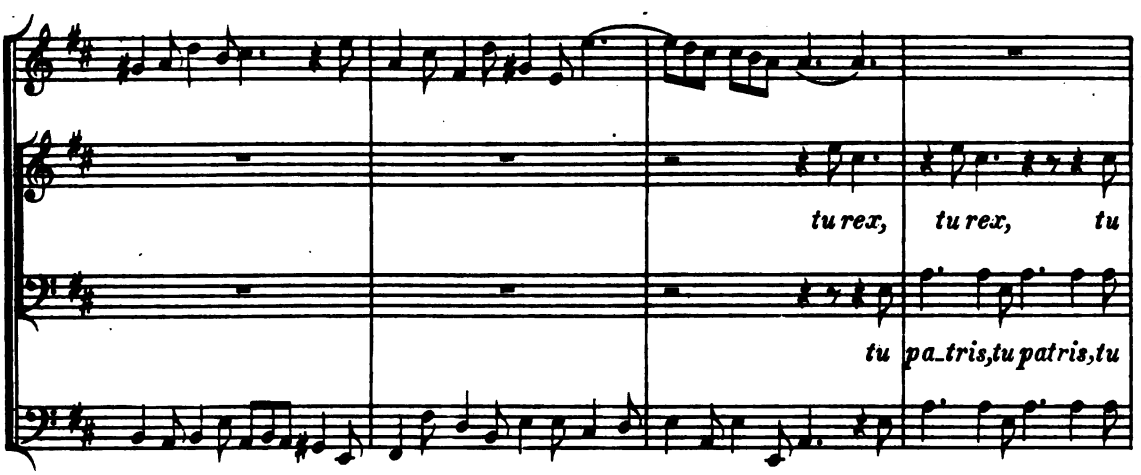


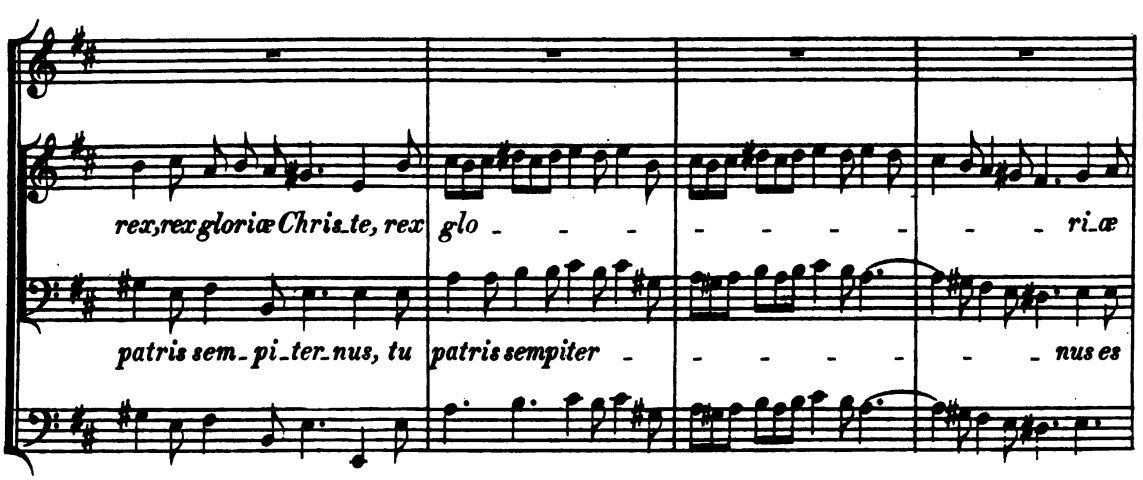




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Chris - te, tu pa - tris, tu rex, tu rex, rex glo - - - - - ri_æ Chris_

fi - li_us, tu rex, tu pa - tris, tu rex, rex glo - - ri_æ Chris - -

- te, —

- te, —

tu rex, rex glo_ri_æ, rex gloriæ Chris_te, tu patris sempi_ter - - - nus es

tu patris sempi_ter - - - nus, tu pa - tris sempi_ter - - - nus es

fi - li_us, tu rex, rex gloriæ Christe, tu patris sempi_ter -

fi - li_us, tu rex, tu rex, rex gloriæ Christe, tu patris sempi_ter -

HW: S.2.

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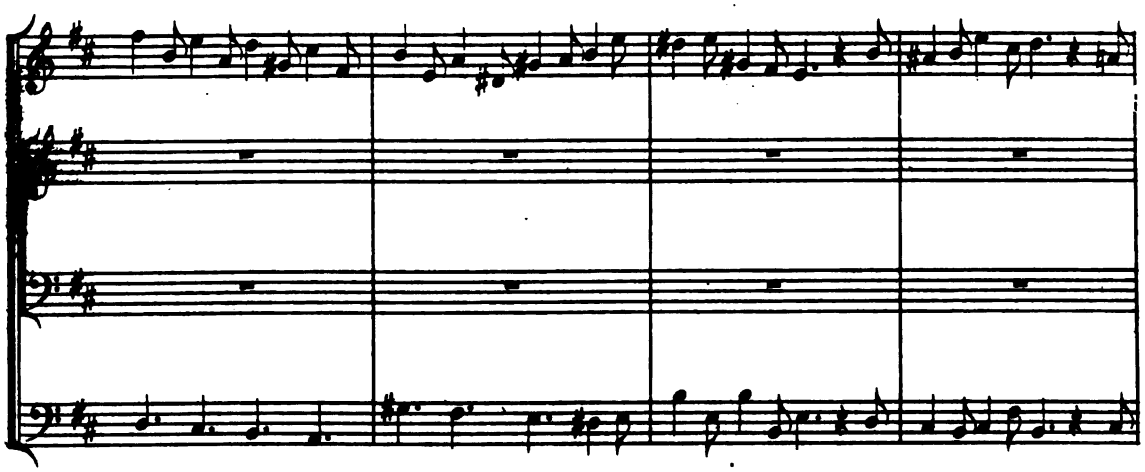

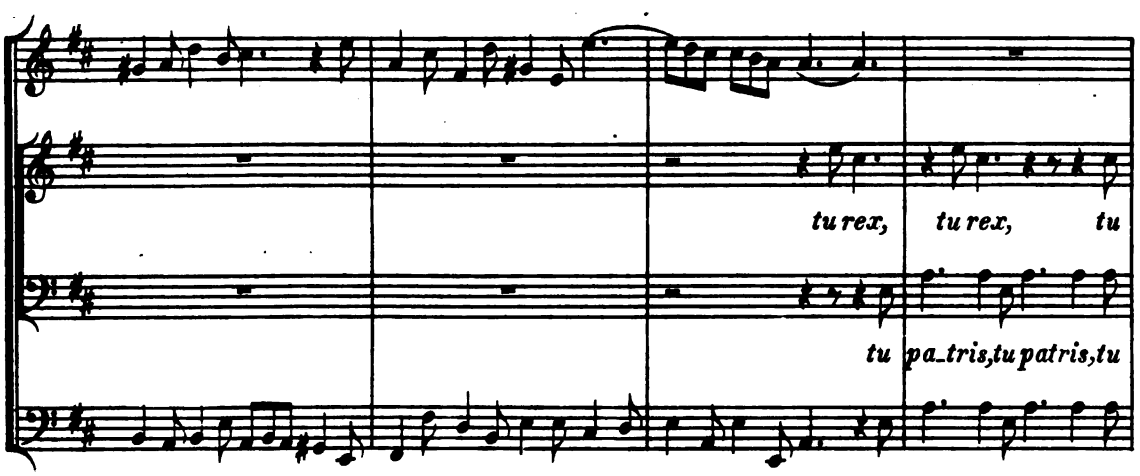


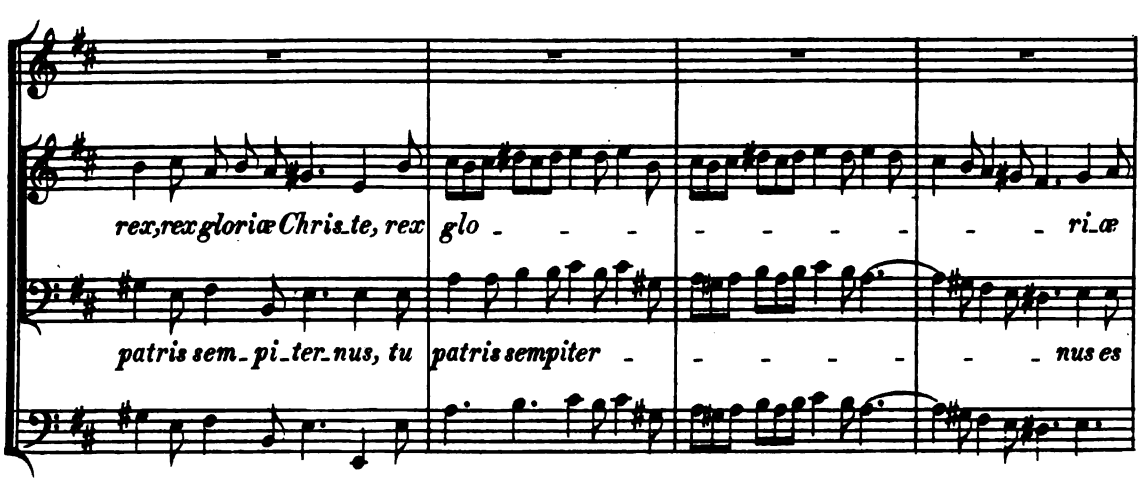




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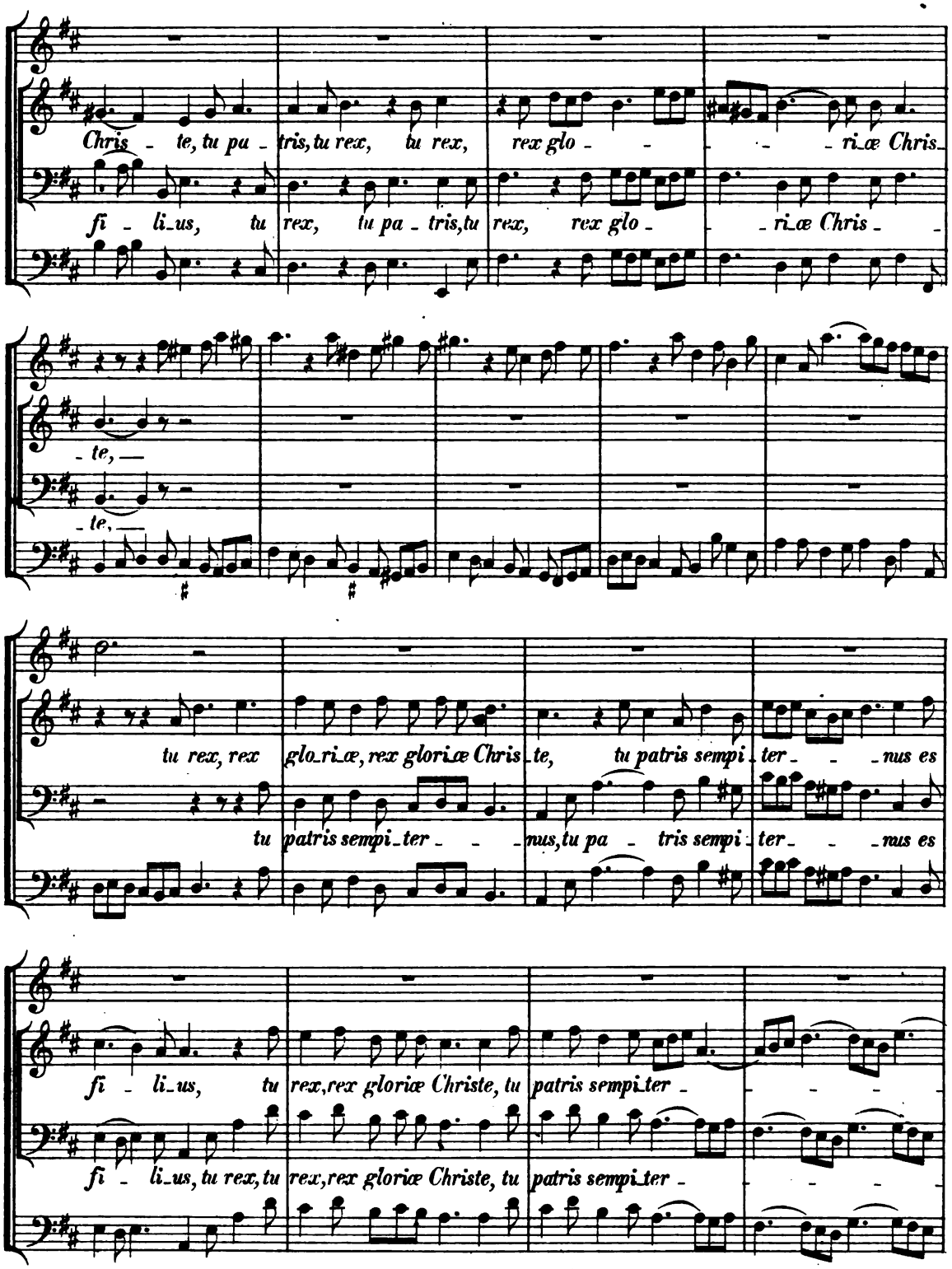




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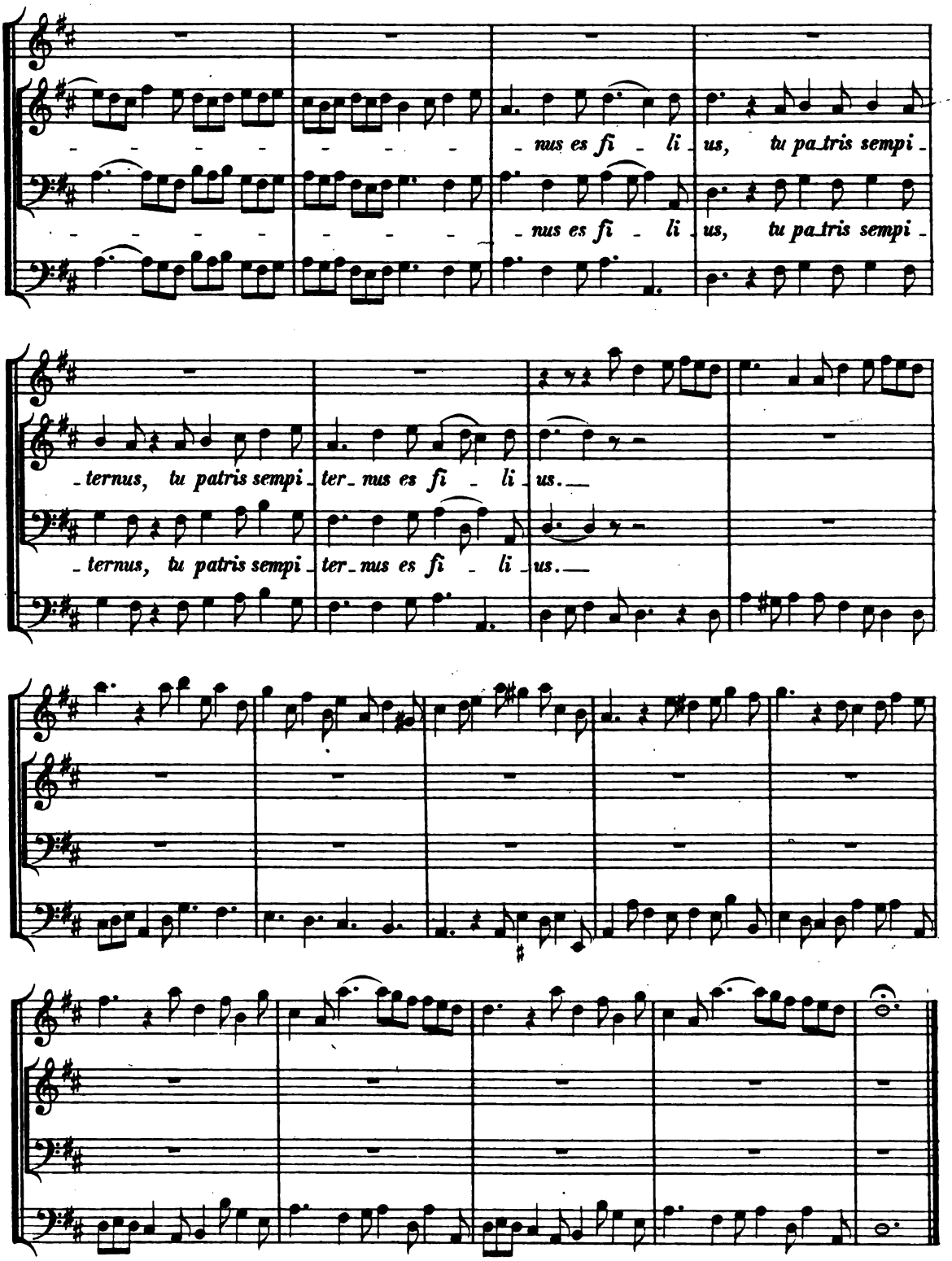


HW: S. 2.

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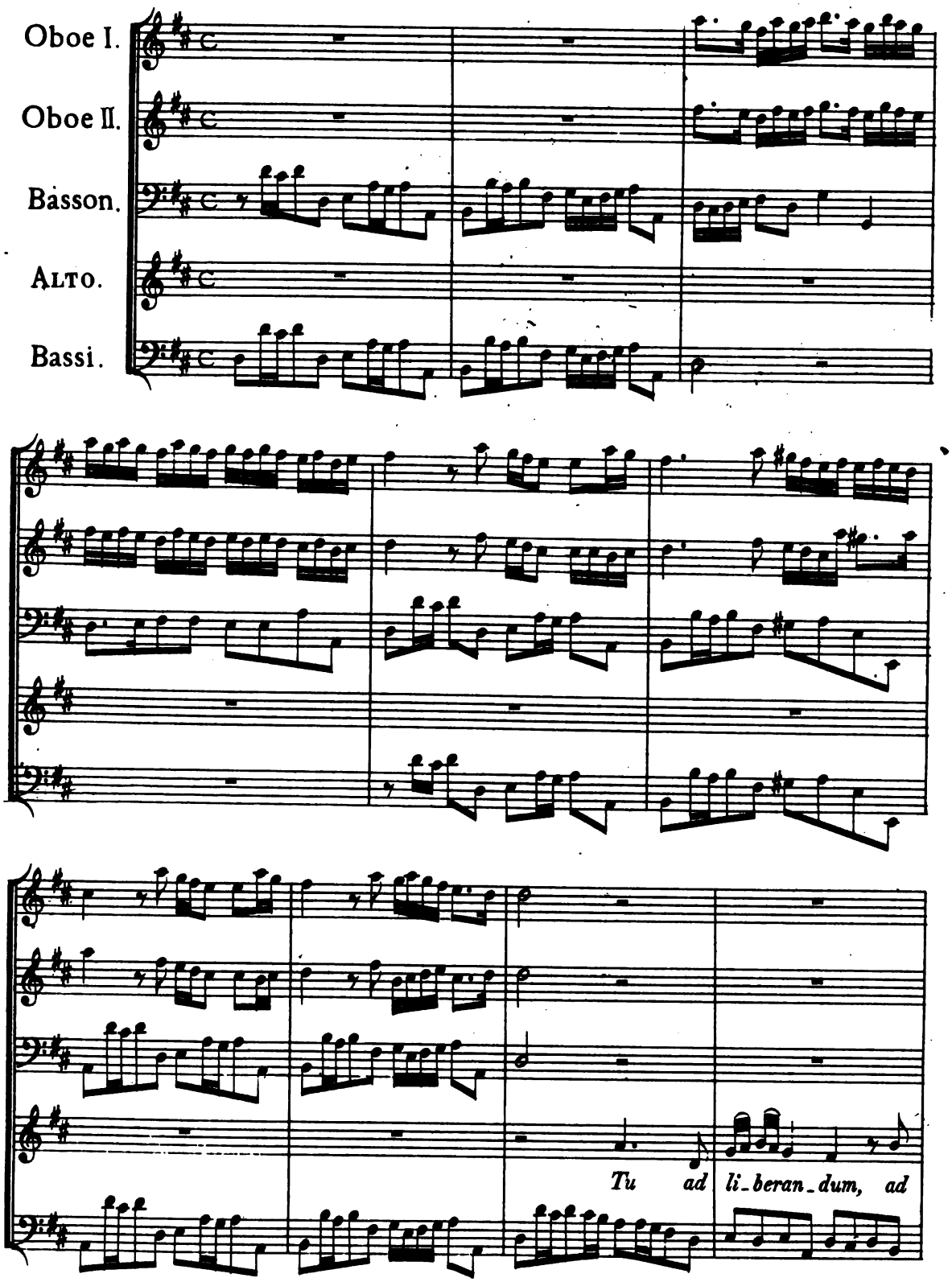




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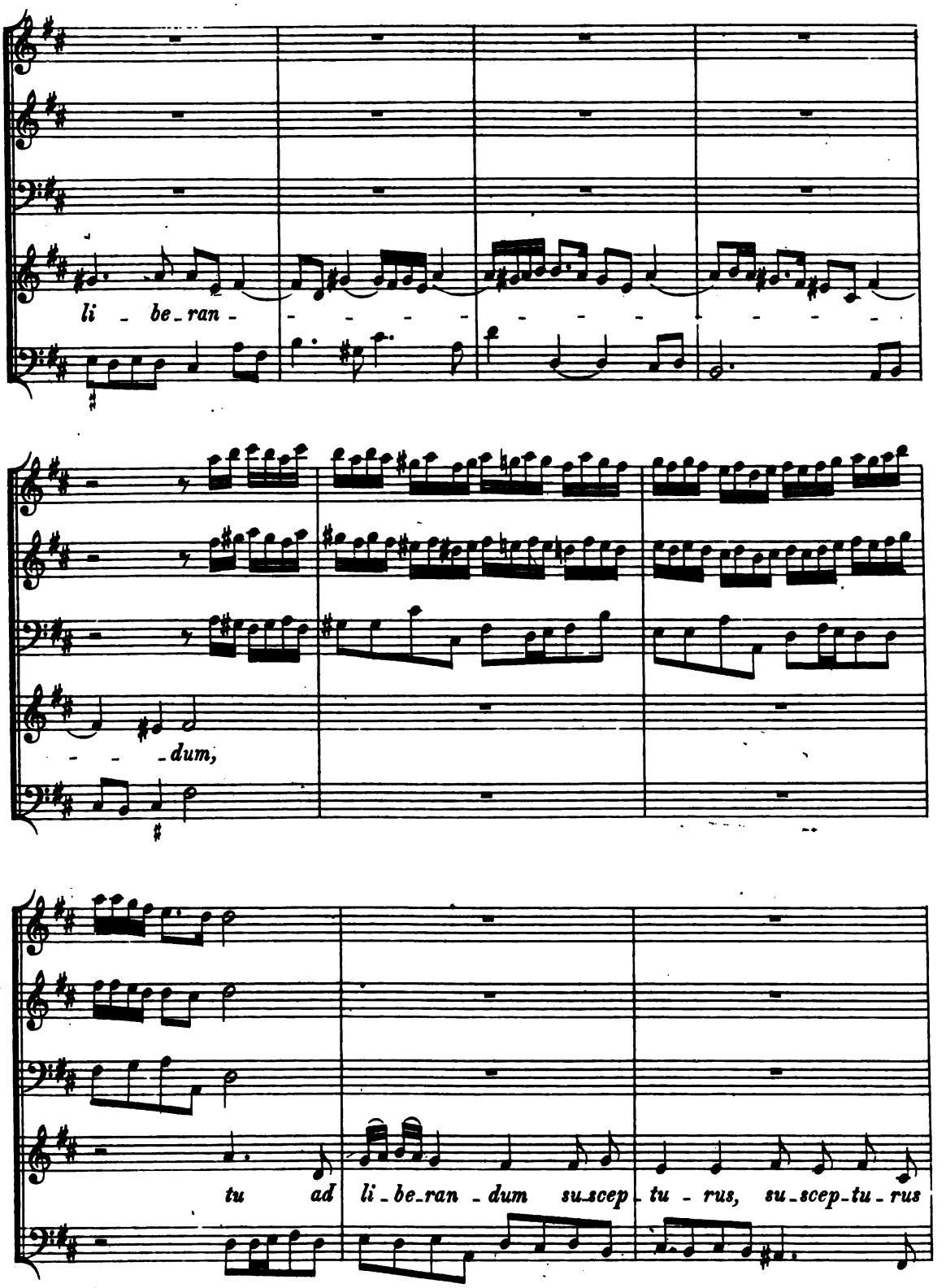




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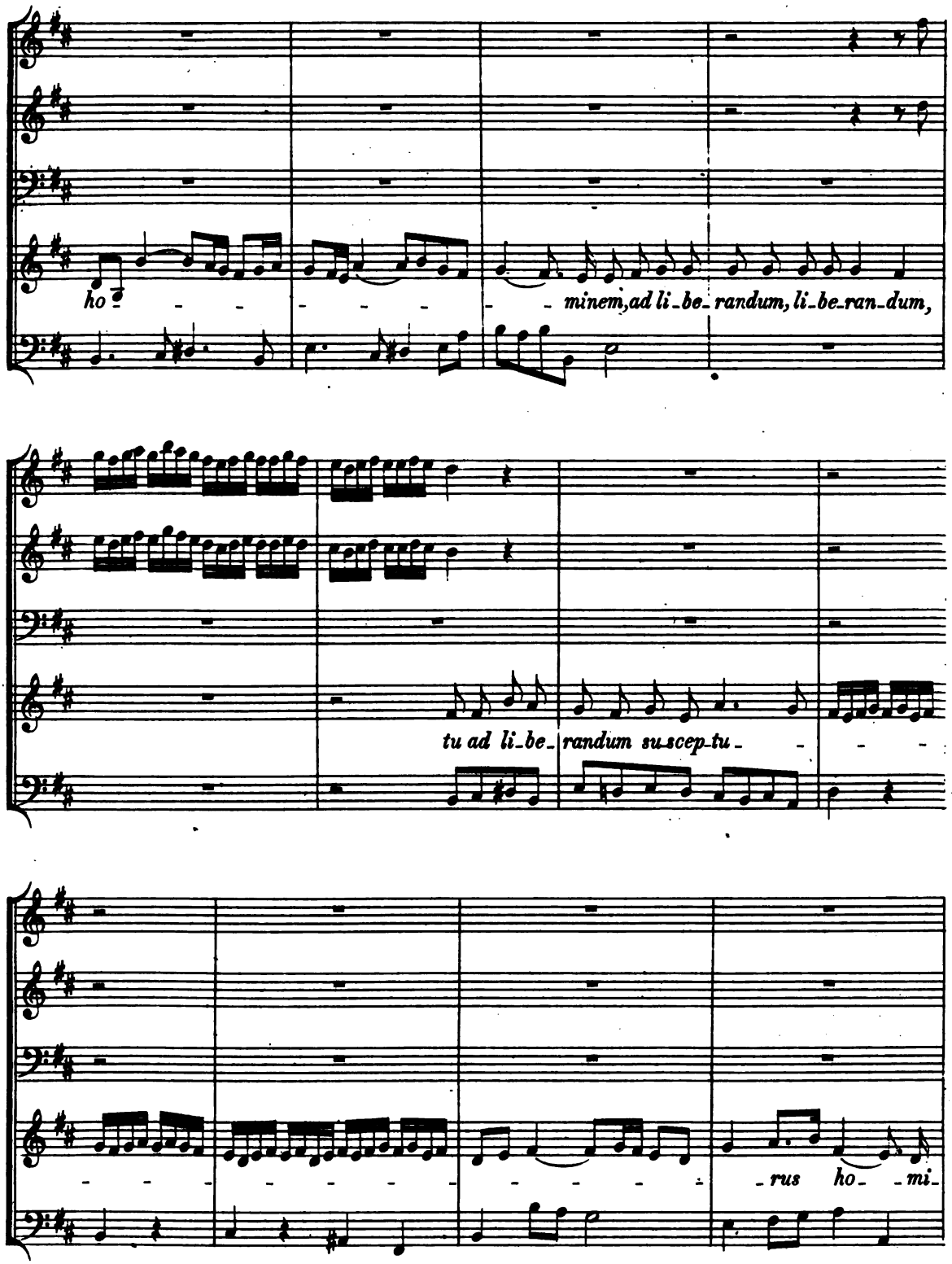
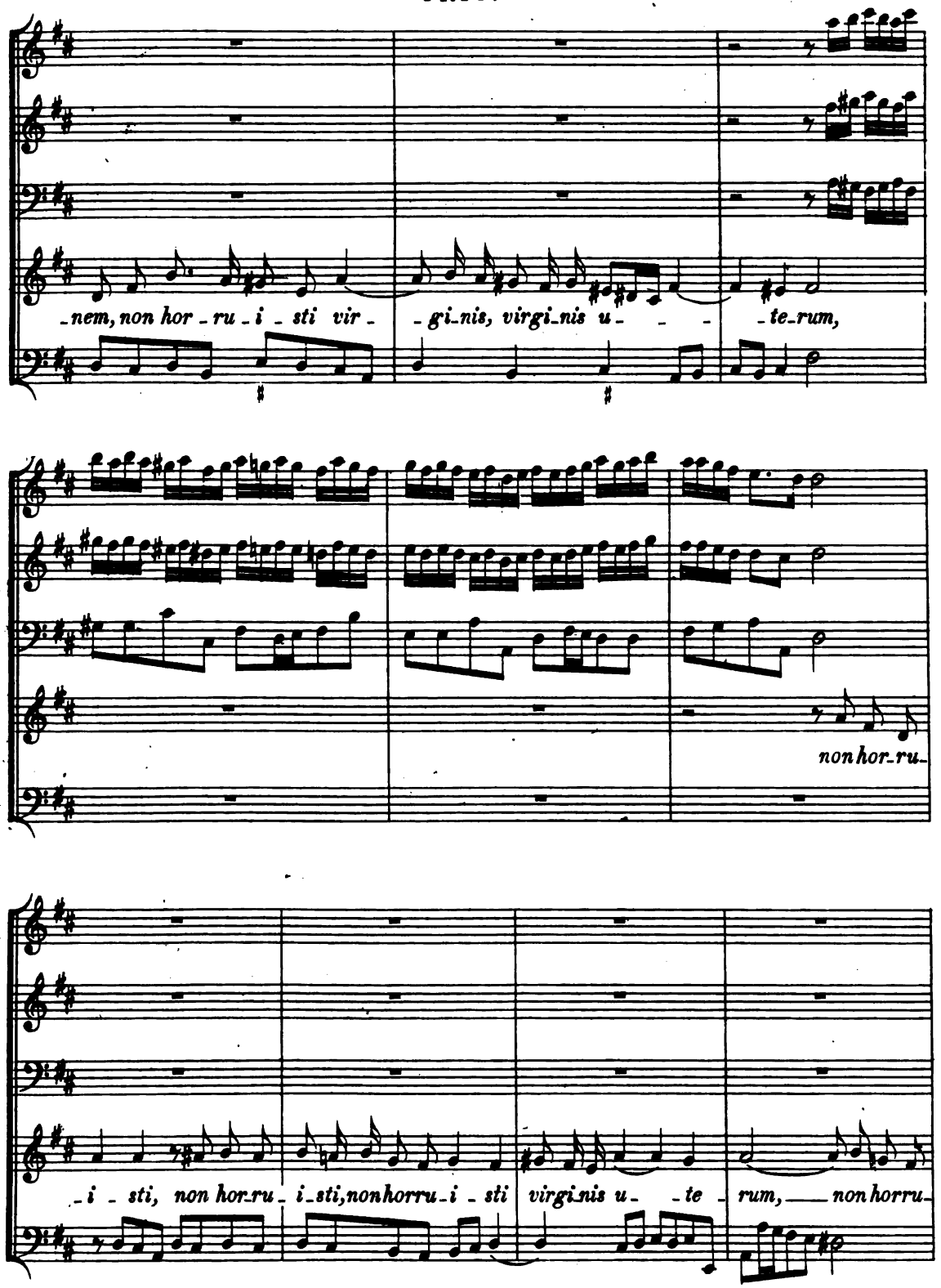

ho - - - - - - - - minem, ad li-be-randum, li-be-ran-dum,
tu ad li-be-randum su-scep-tu - - - -
- - - - - - - - -



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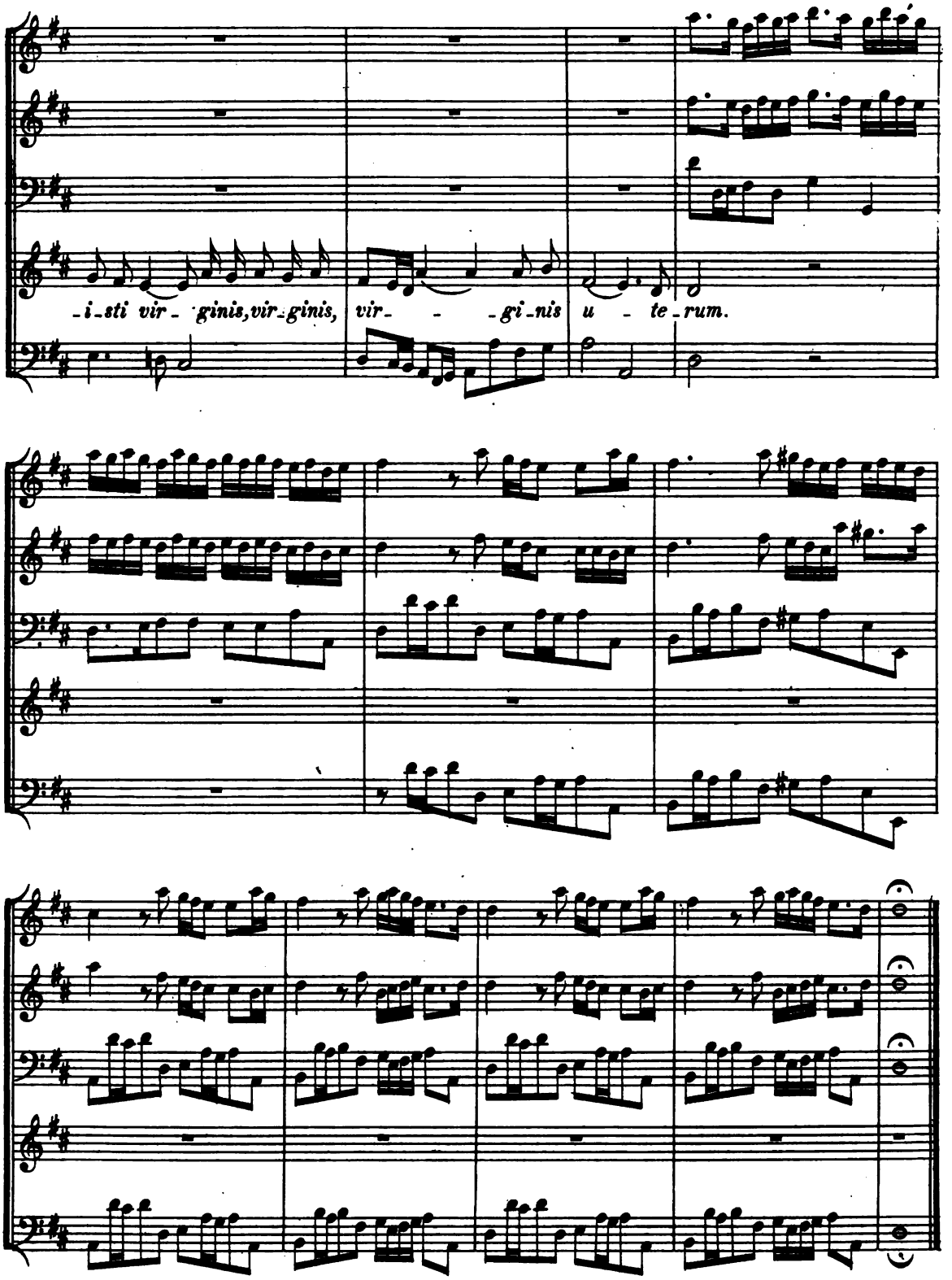




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Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

*Tu de-vi-cto mor-tis a - cu-le - o, de-vi - cto, devi-cto, de-vi-cto*

CANTO II.

*Tu de-vi-cto mor - tis a - cu-le - o, de - vi - cto mor - -*

ALTO.

*Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto mor - tis a -*

TENORE.

*Tu de-vi-cto mor-tis a - cu-le - o, de-vi - cto mor - - tis a -*

BASSO.

*Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto mor - tis a -*

Continuo.



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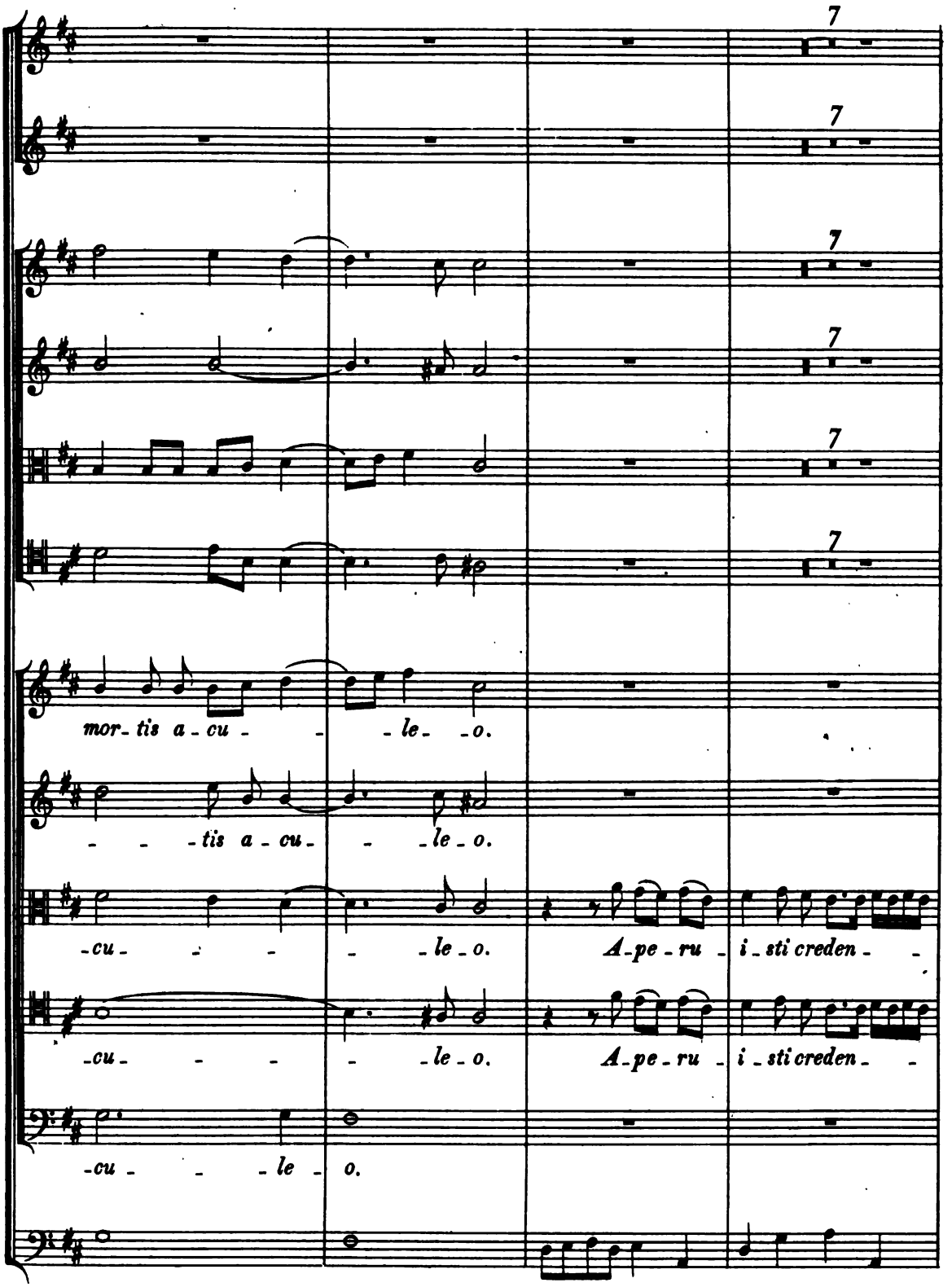




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Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

*Tu de-vi-cto mor-tis a - cu-le - o, de-vi - cto, devi-cto, de-vi-cto*

CANTO II.

*Tu de-vi-cto mor - tis a - cu-le - o, de - vi - cto mor - - -*

ALTO.

*Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto mor - tis a -*

TENORE.

*Tu de-vi-cto mor-tis a - cu-le - o, de-vi - cto mor - - tis a -*

BASSO.

*Tu de-vi-cto mor-tis a - cu-le - o, de... vi - cto mor - tis a -*

Continuo.



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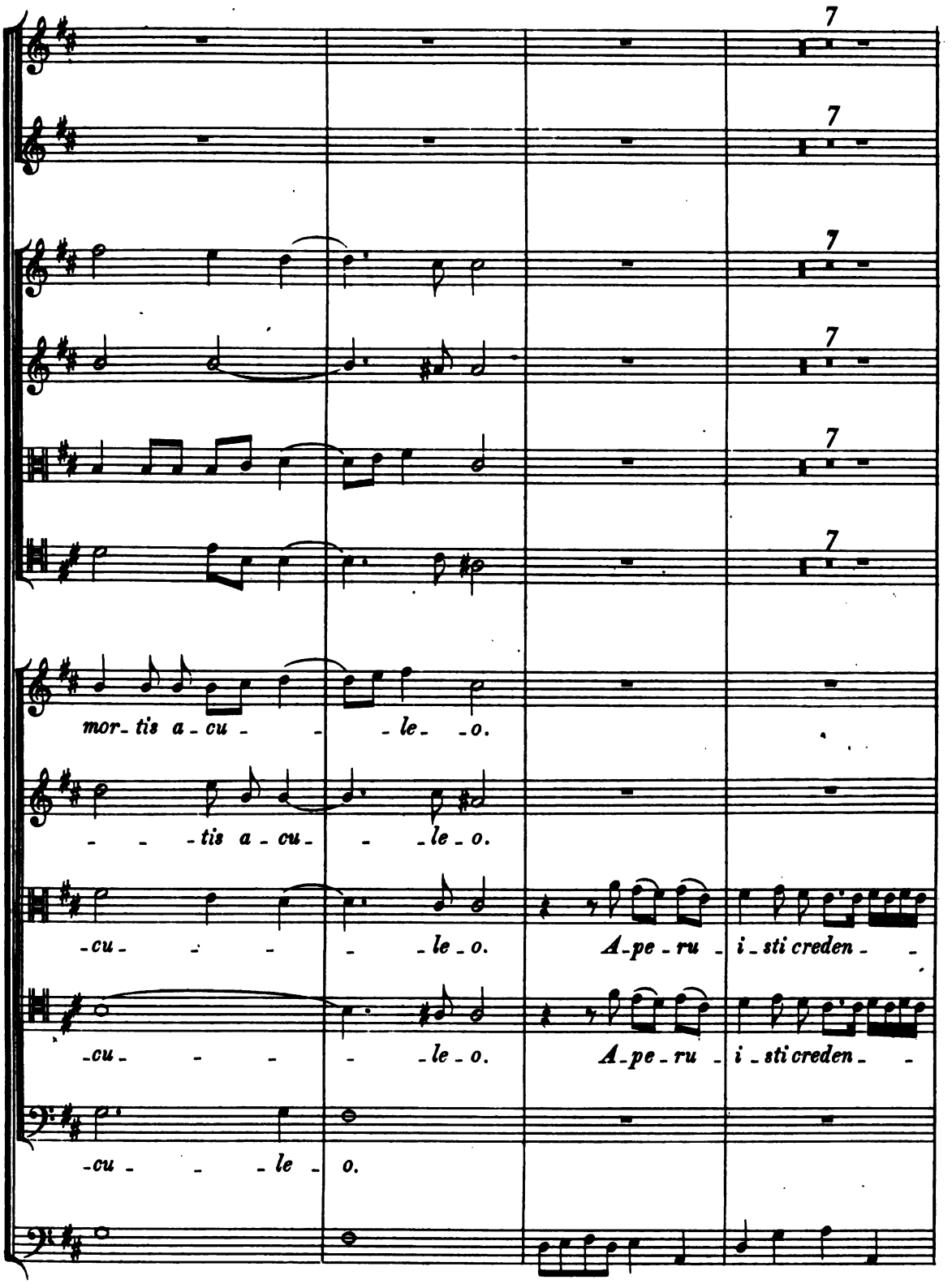




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A - pe - ru - i - sti cre - den - - - -

A - pe - ru - i - sti cre - den - - - -

- - - - - ti - bus

- - - - - ti - bus

- - ti - bus re - - - - - - - - - gna

- - ti - bus re - - - - gna, re - gna cœ - lo - - - rum,

re - - - - - - -

re - - - - gna, re - gna, re - - gna cœ - lo - rum, re - - -



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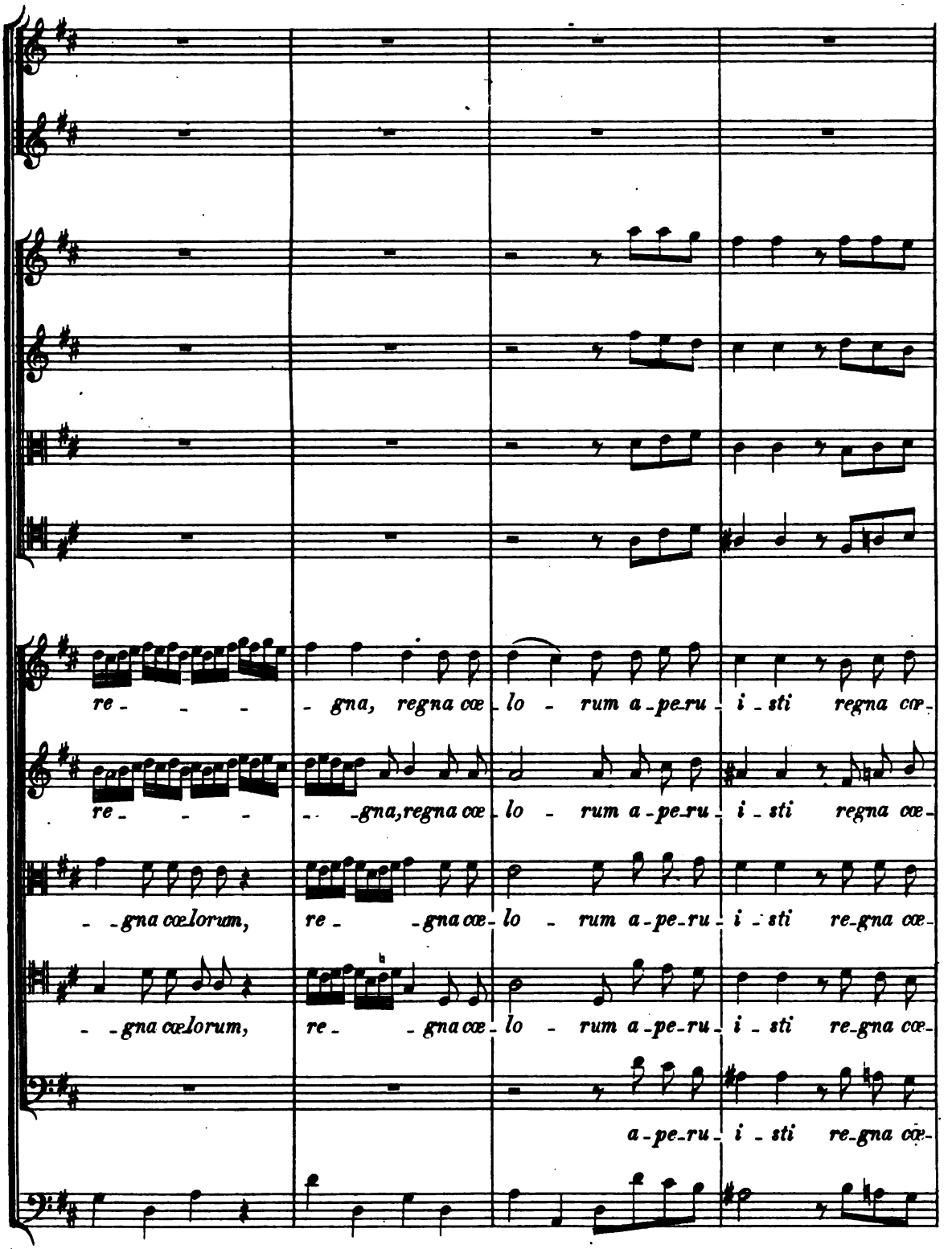




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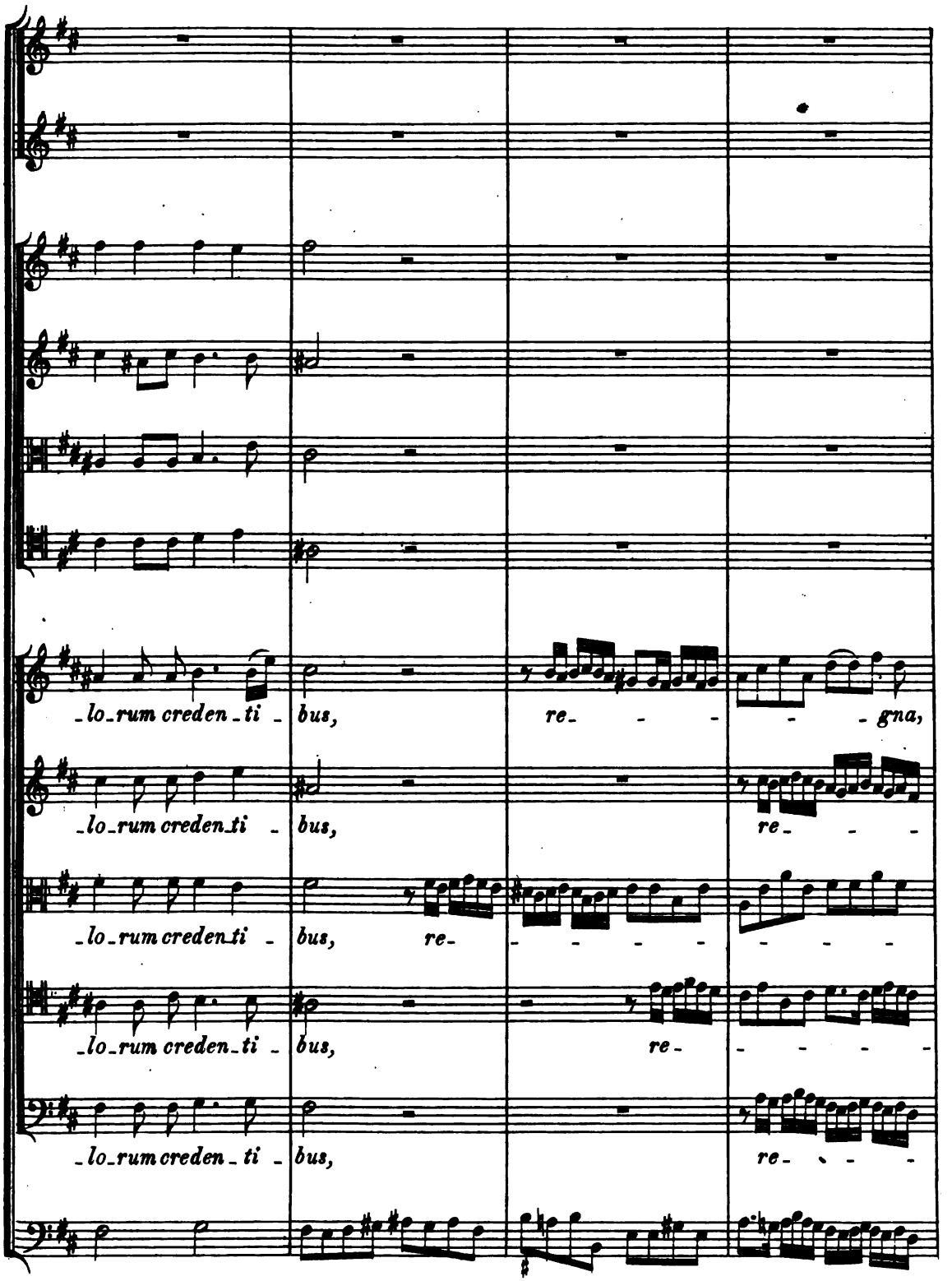


HW: S. 2.

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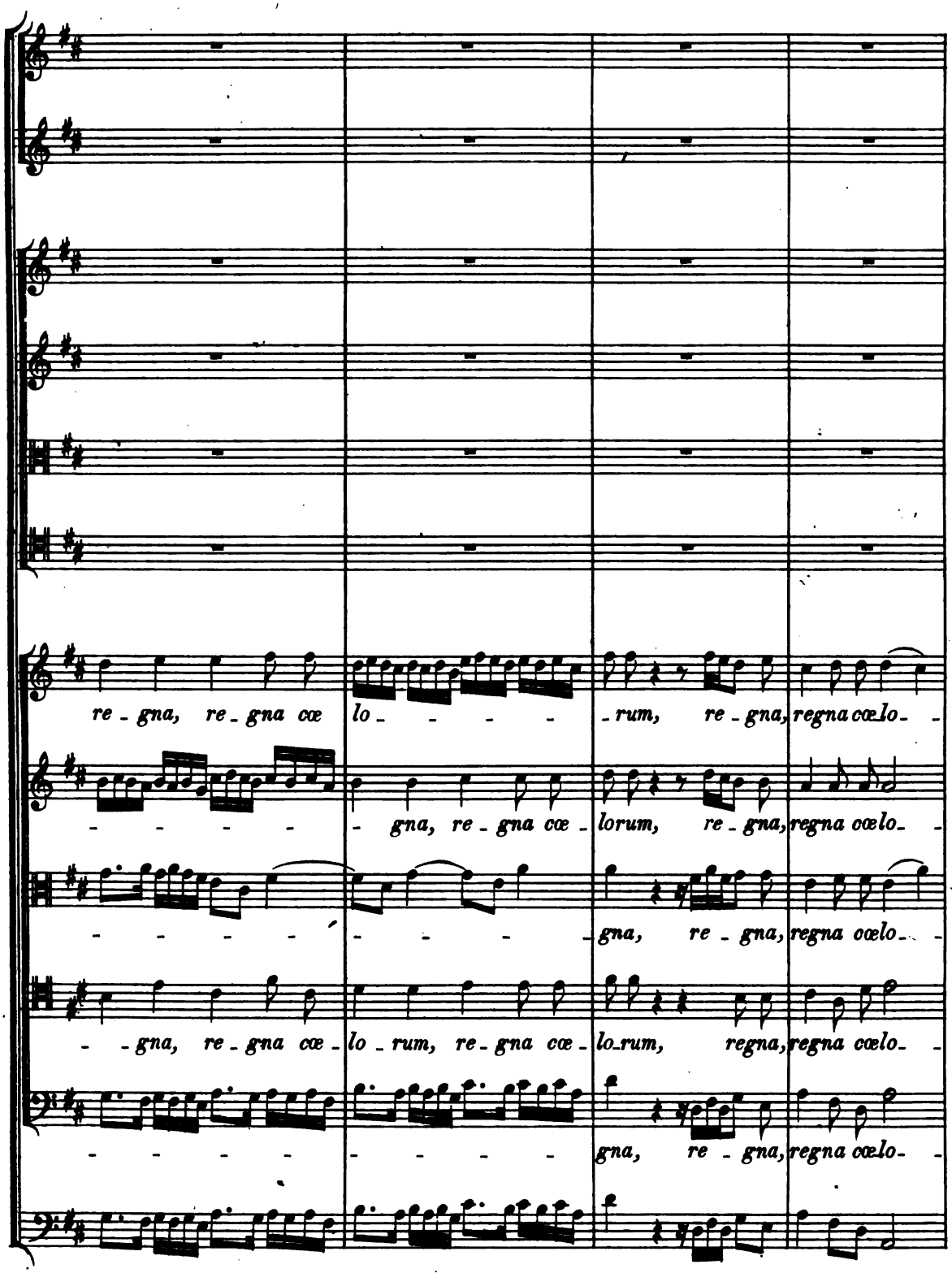




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URIO:

Tromba I.

Tromba II.

-rum,

-rum,

-rum,

-rum,

rum,



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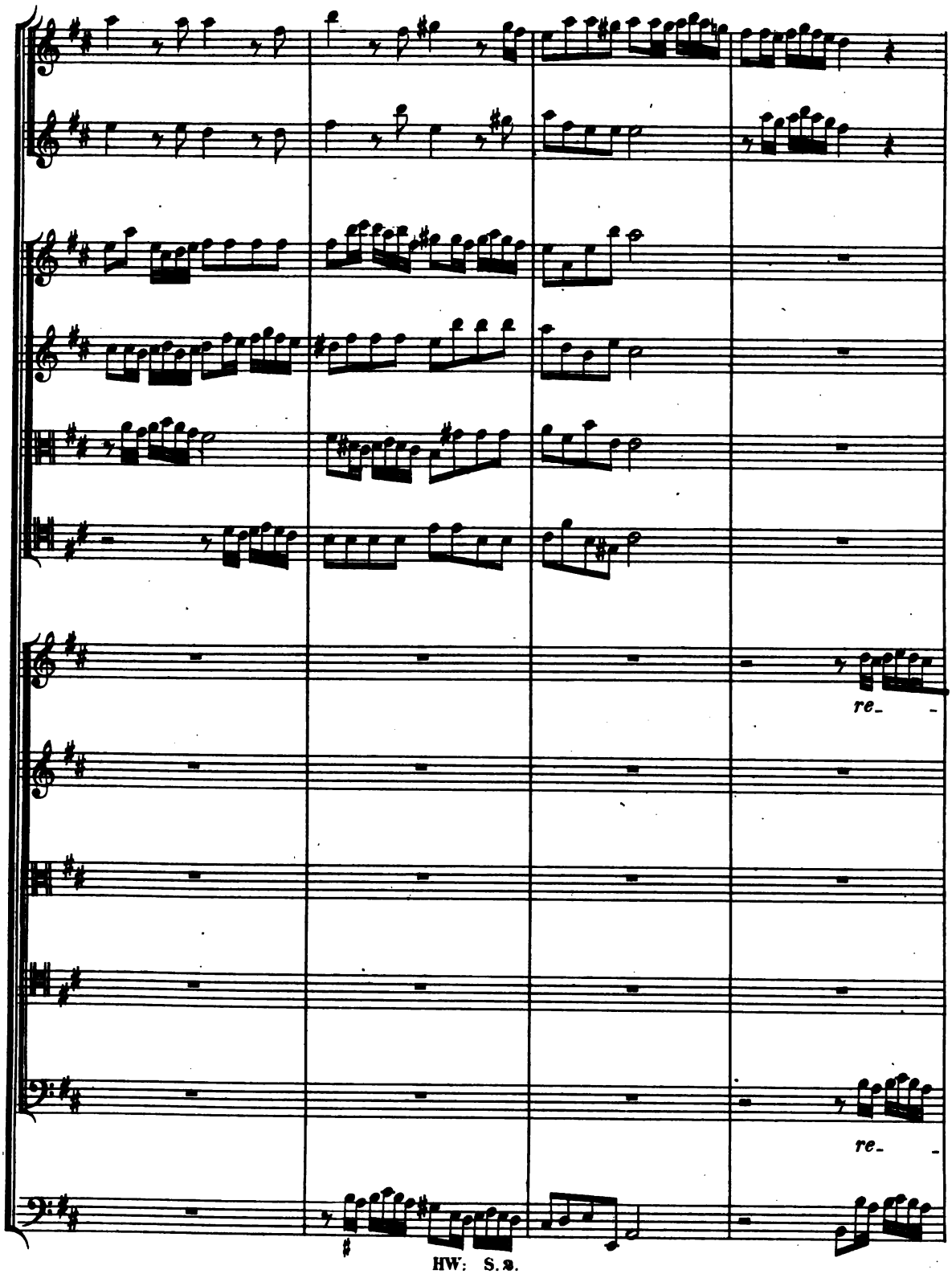




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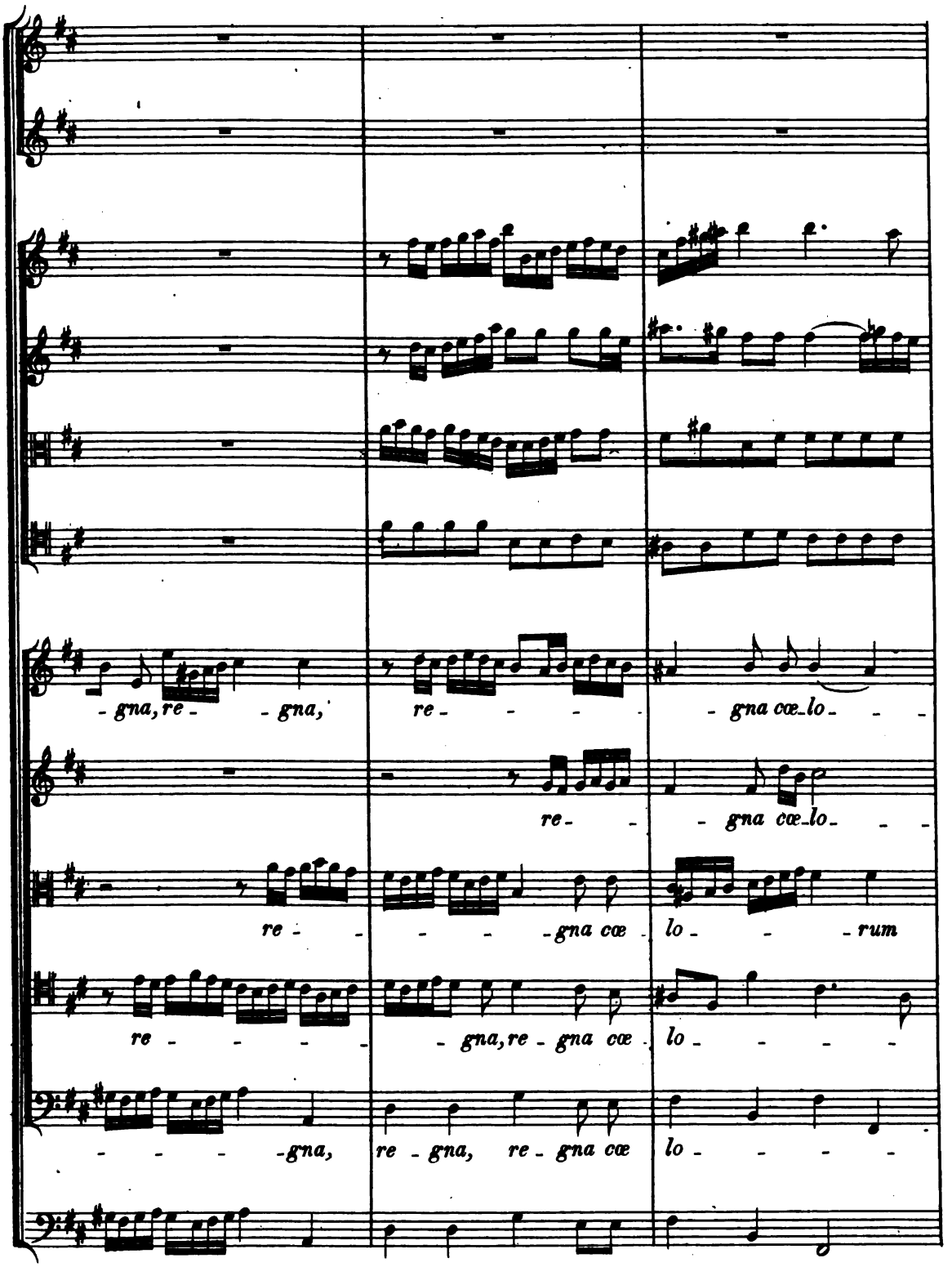


HW: S. 2.

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-rum re- -gna cœ lo-rum, re-gna cœ- lo- -rum.

- -rum, cœ-lo-rum, cœ- lo- -rum regna, re-gna cœ- lo- -rum.

re- -gna cœ- lo-rum, cœ lo-rum, regna, re-gna cœ- lo- -rum.

- -rum, re-gna cœ lorum, regna, re-gna cœ- lo- -rum.

- - - - - -rum, re-gna cœ- lo- -rum.



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*Andante, ma non presto.*

Violini.

Violette.

SOPRANO.

ALTO.

(Soli.)

BASSO.

Bassi.

*Tu ad dex_teram, dex_teram De_ i_ se_*



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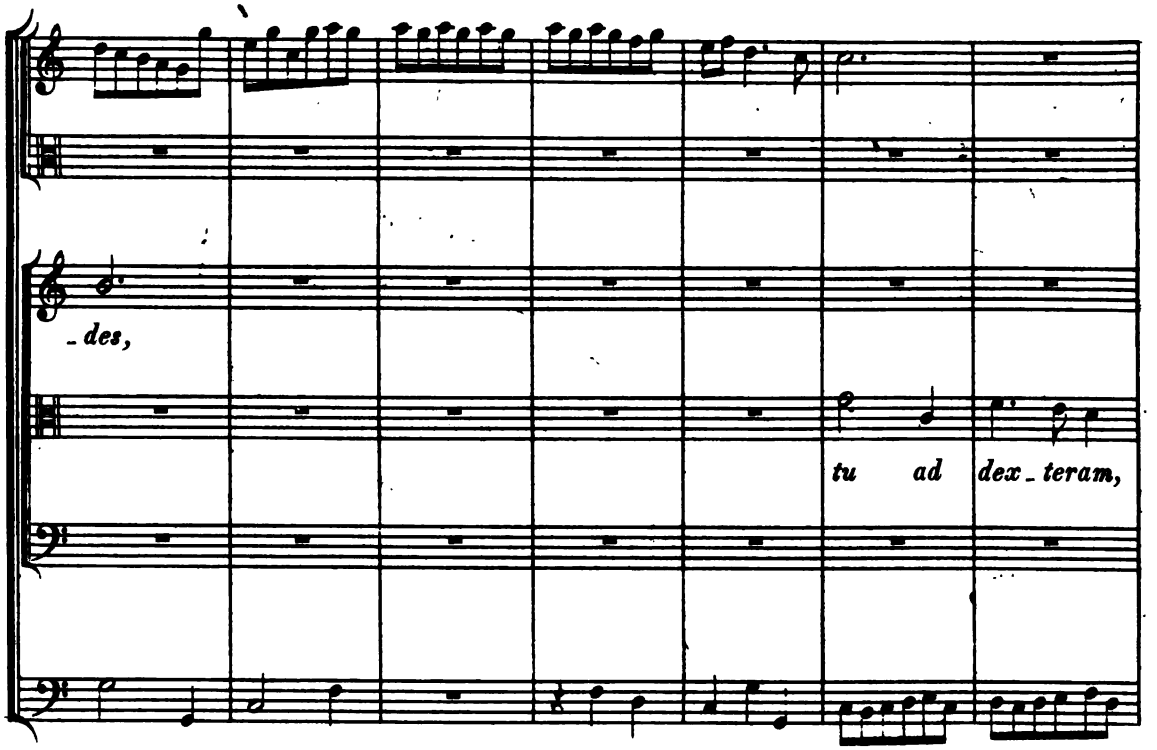


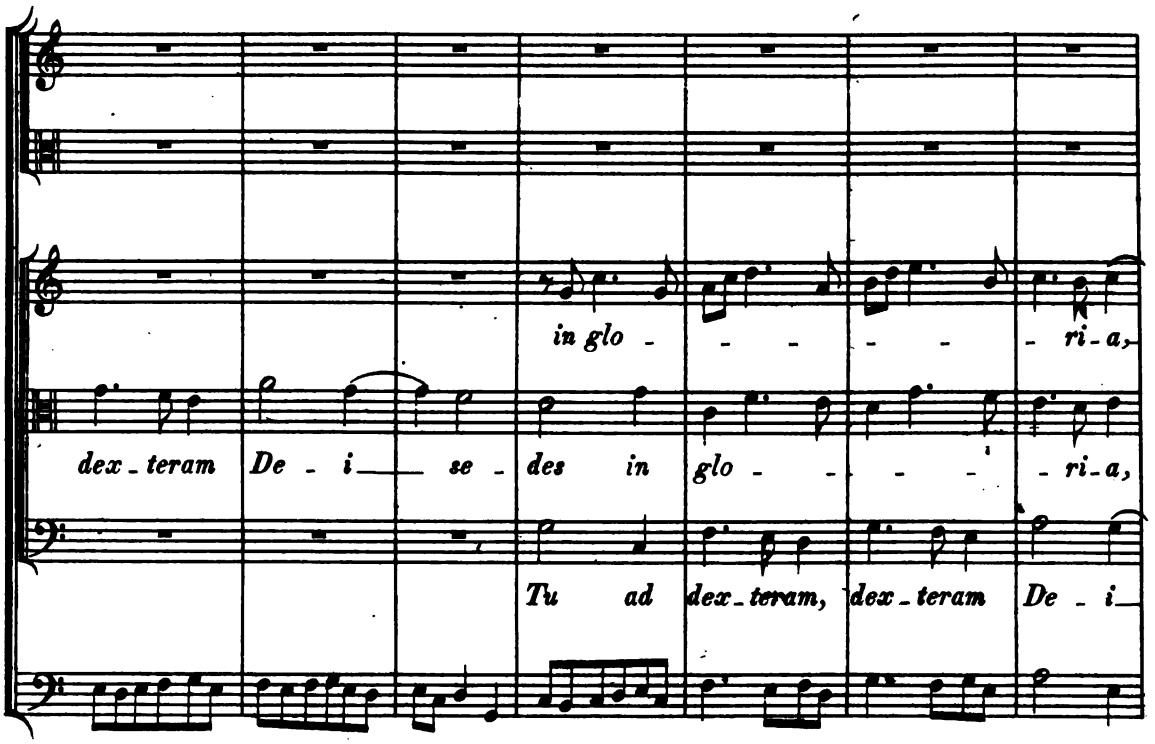




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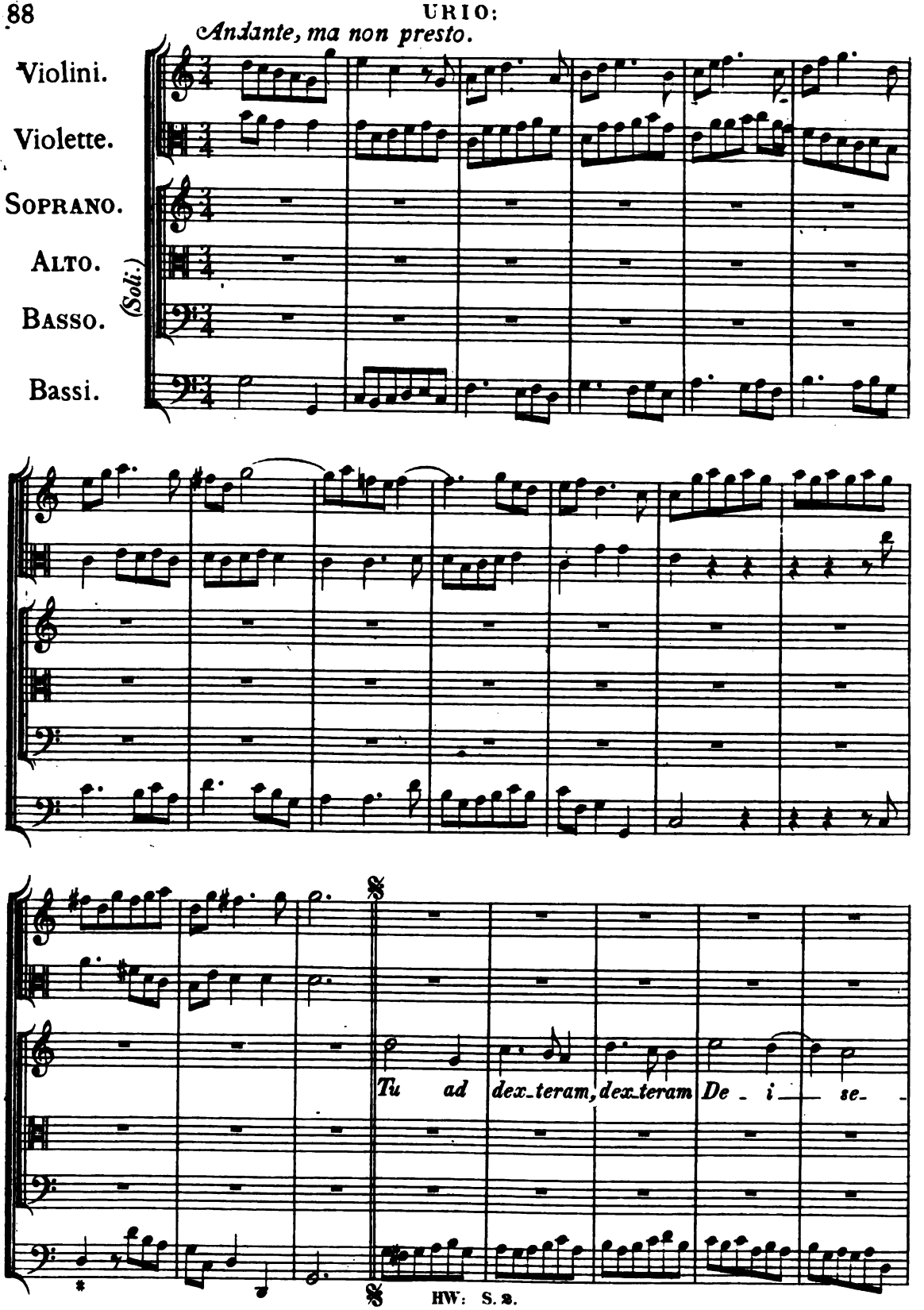




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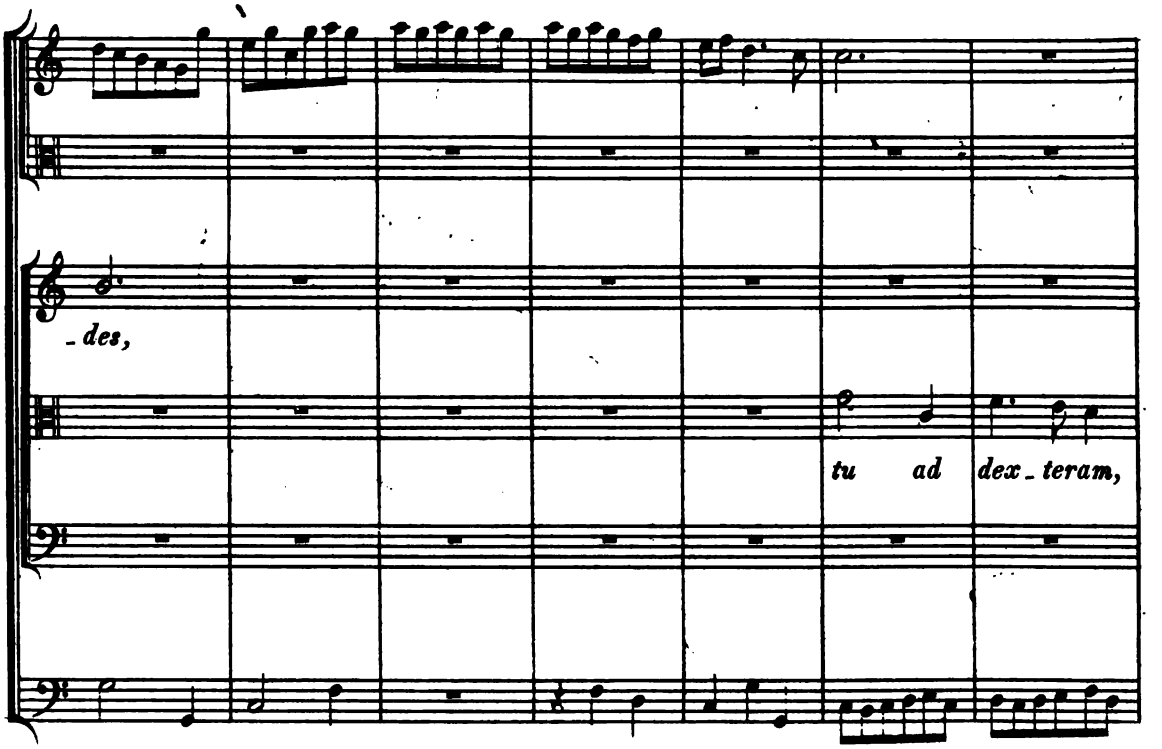


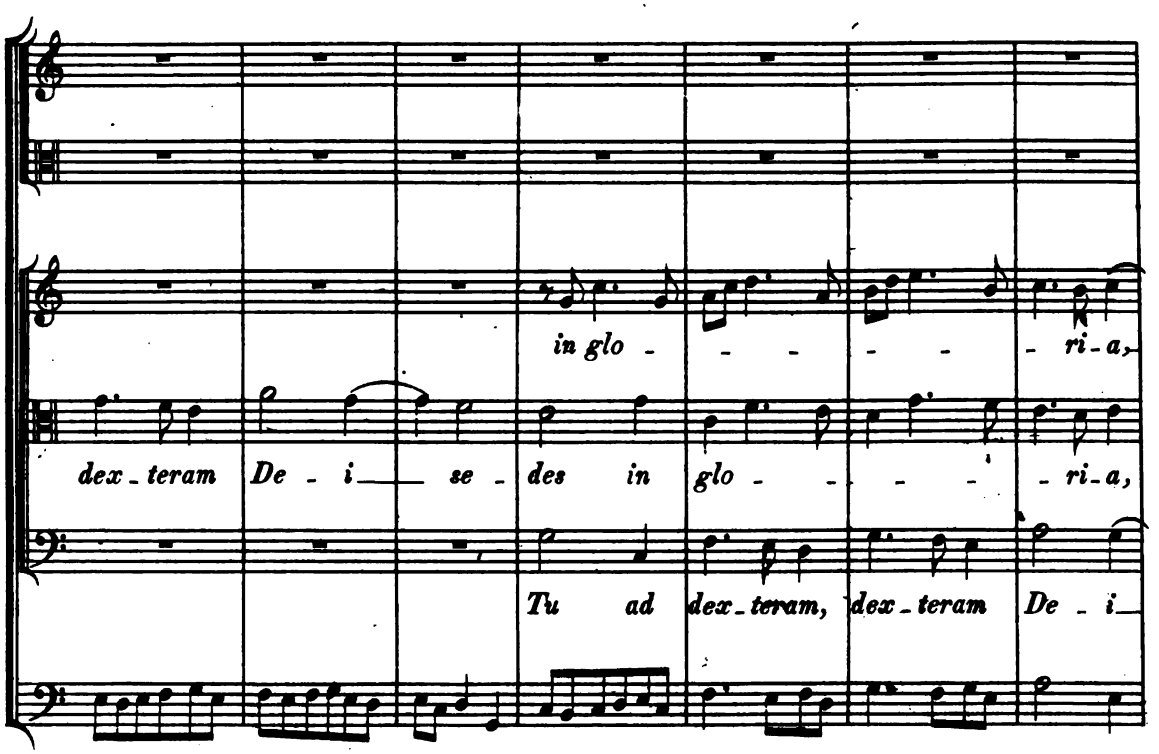




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— pa - tris, ad dex - - - - teram De - i se - des in

in glo - - - - - - - - - ri - a

— se - des in glo - - - - - - - - - ri - a

glo - ria pa - tris,

pa - - tris,

pa - - tris,



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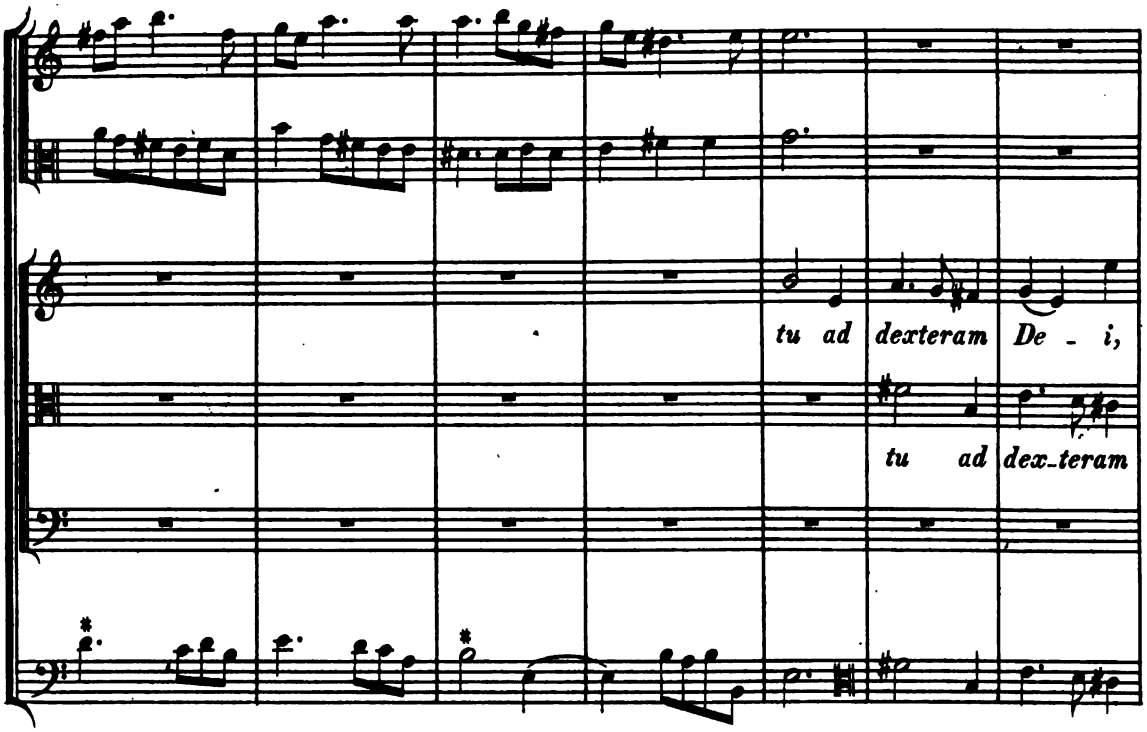


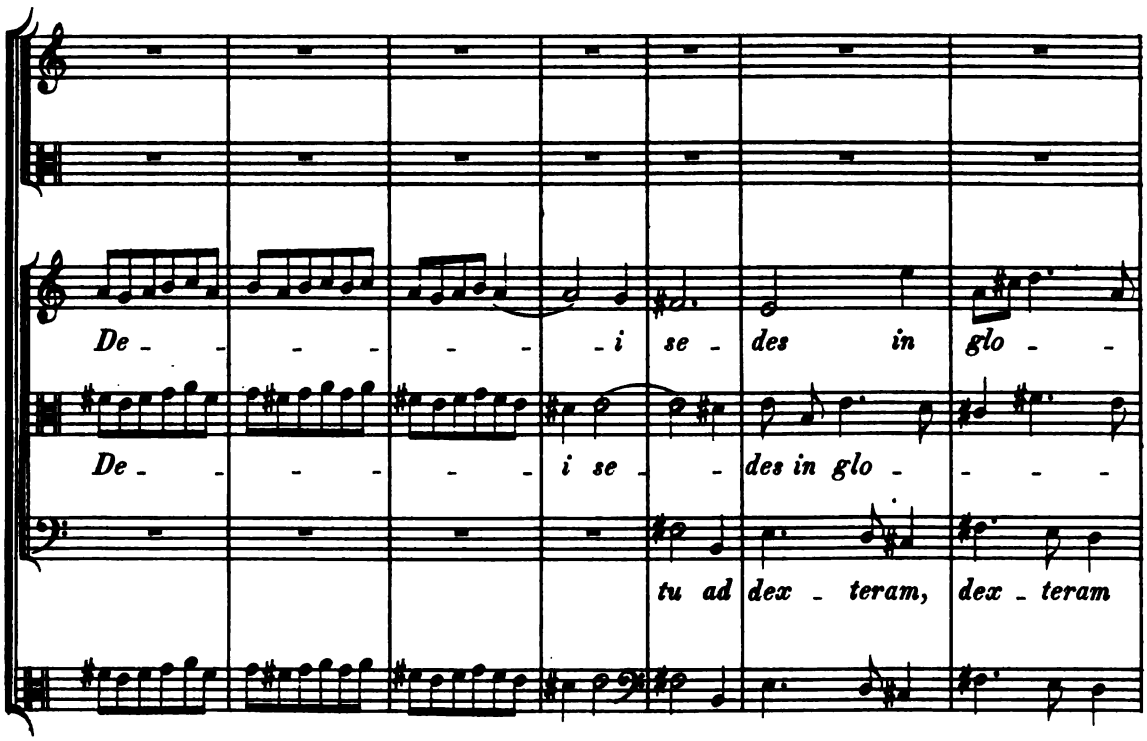




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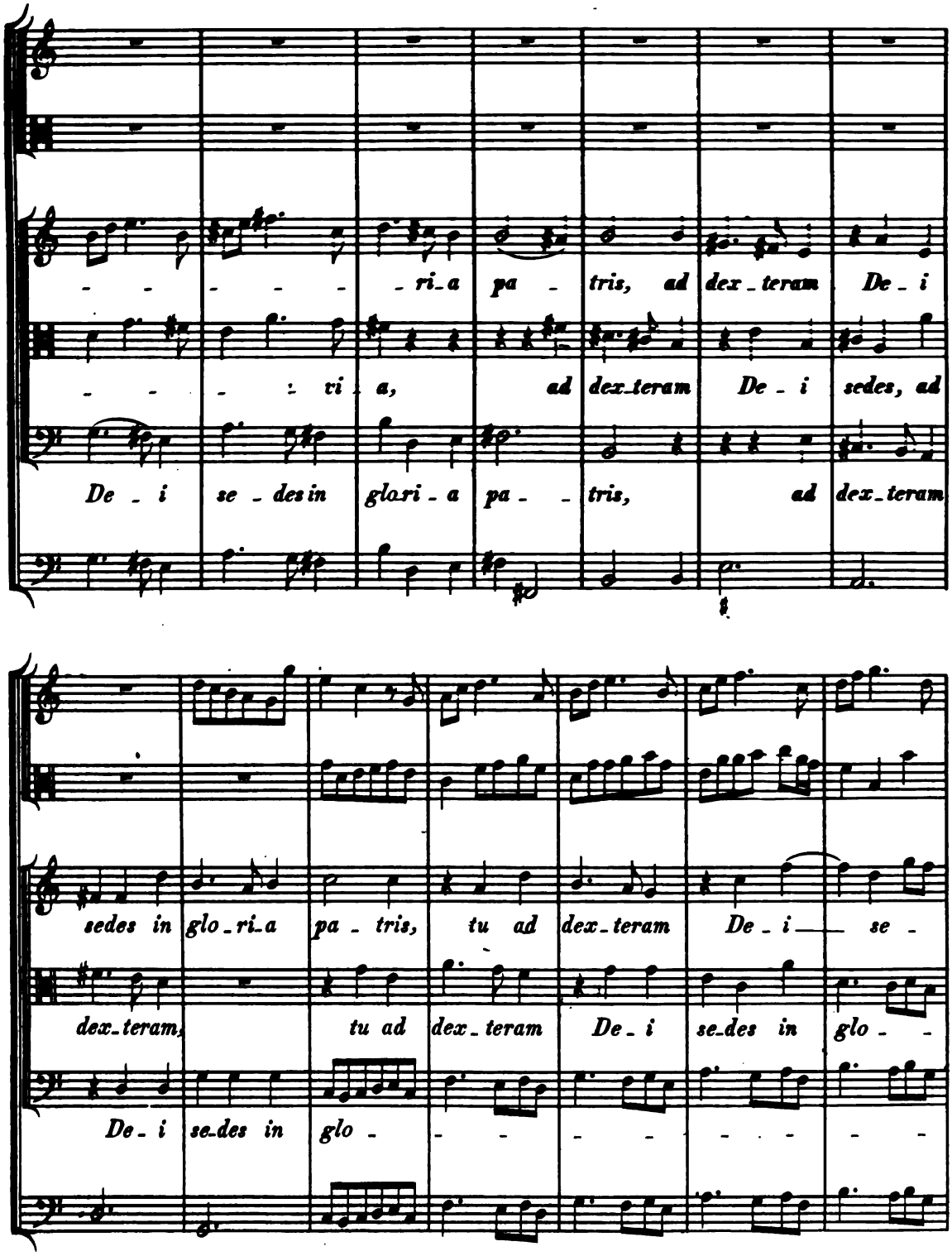


HW: S. 2.

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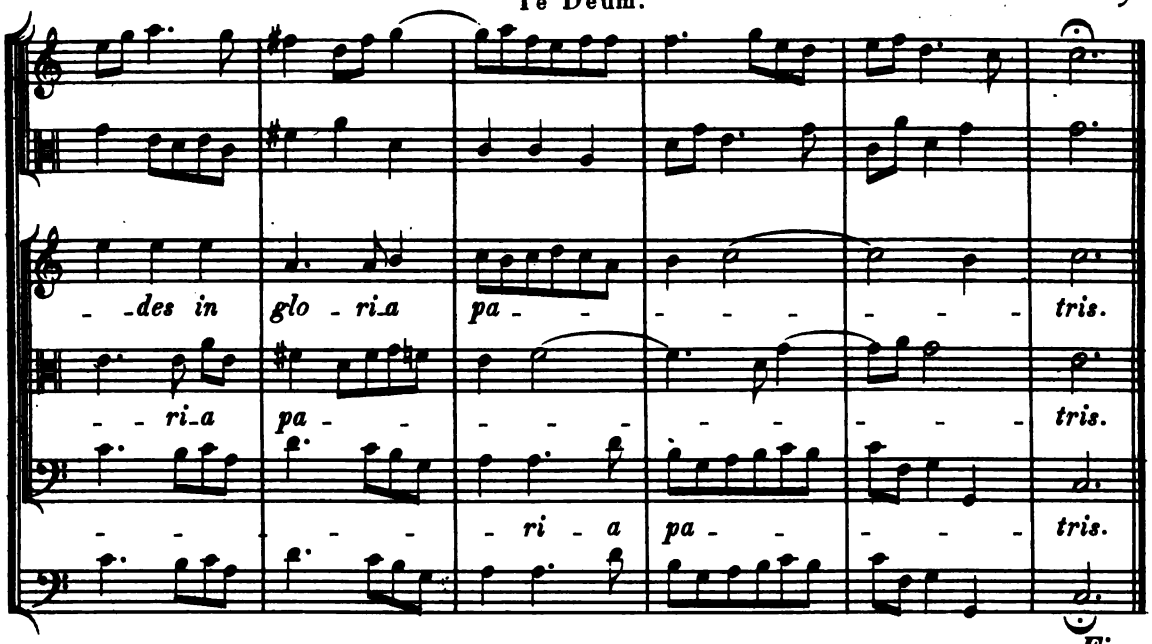
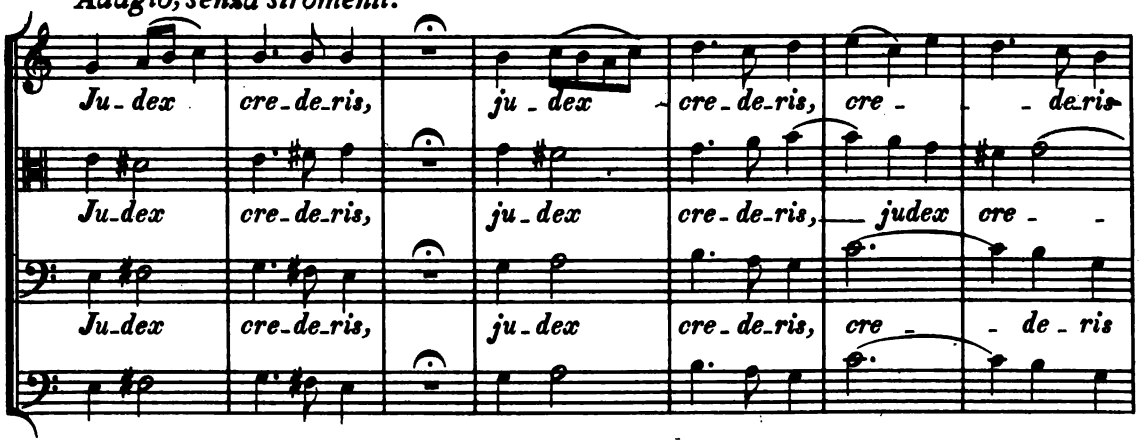
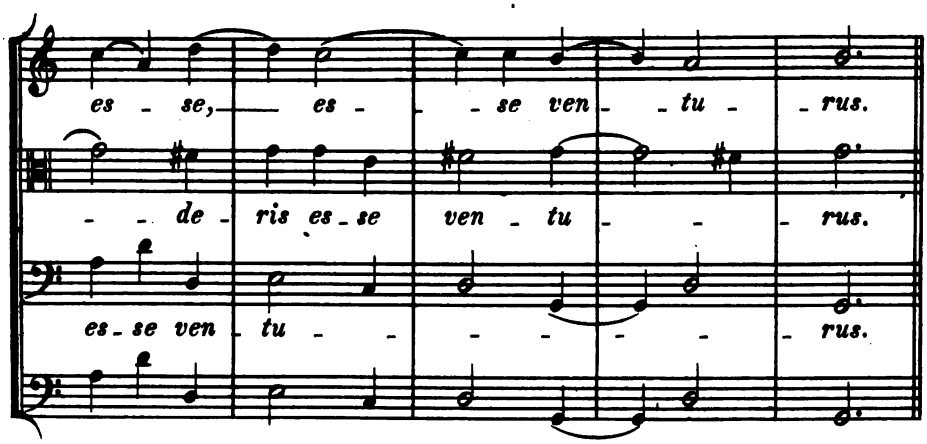



*Fine.*

*Adagio, senza stromenti.*




*Dal Segno, pag. 88.*



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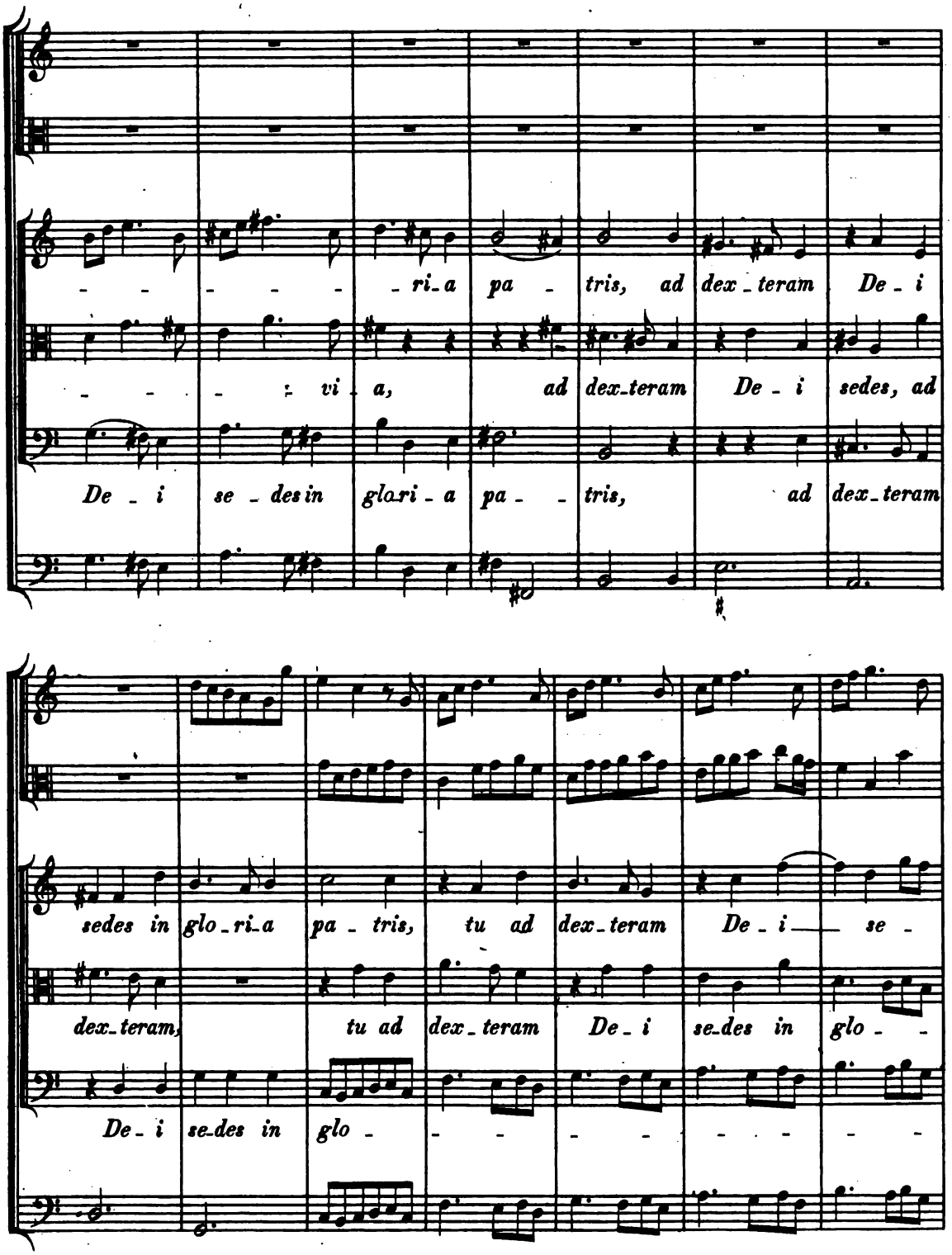


HW: S. 2.

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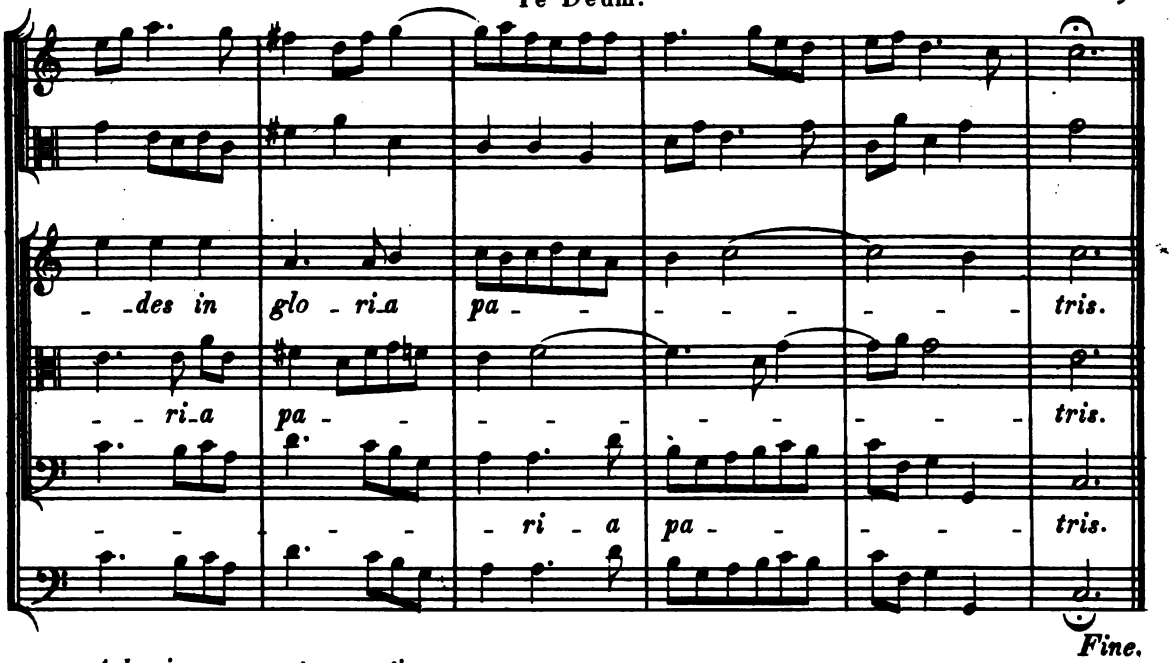
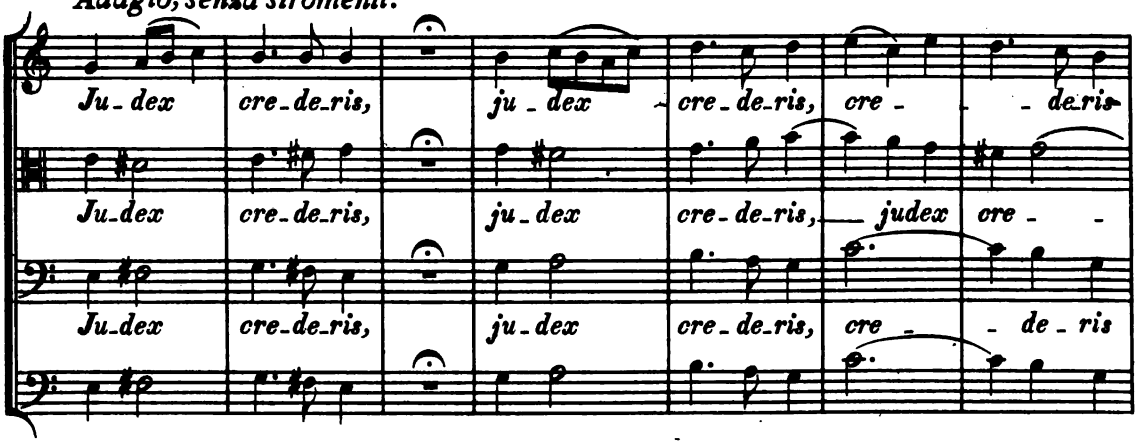
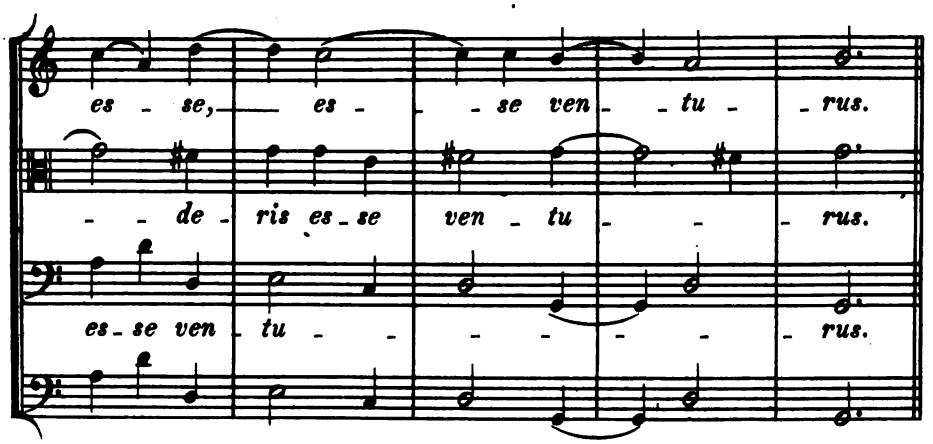



*Adagio, senza stromenti.*




*Dal Segno, pag. 88.*



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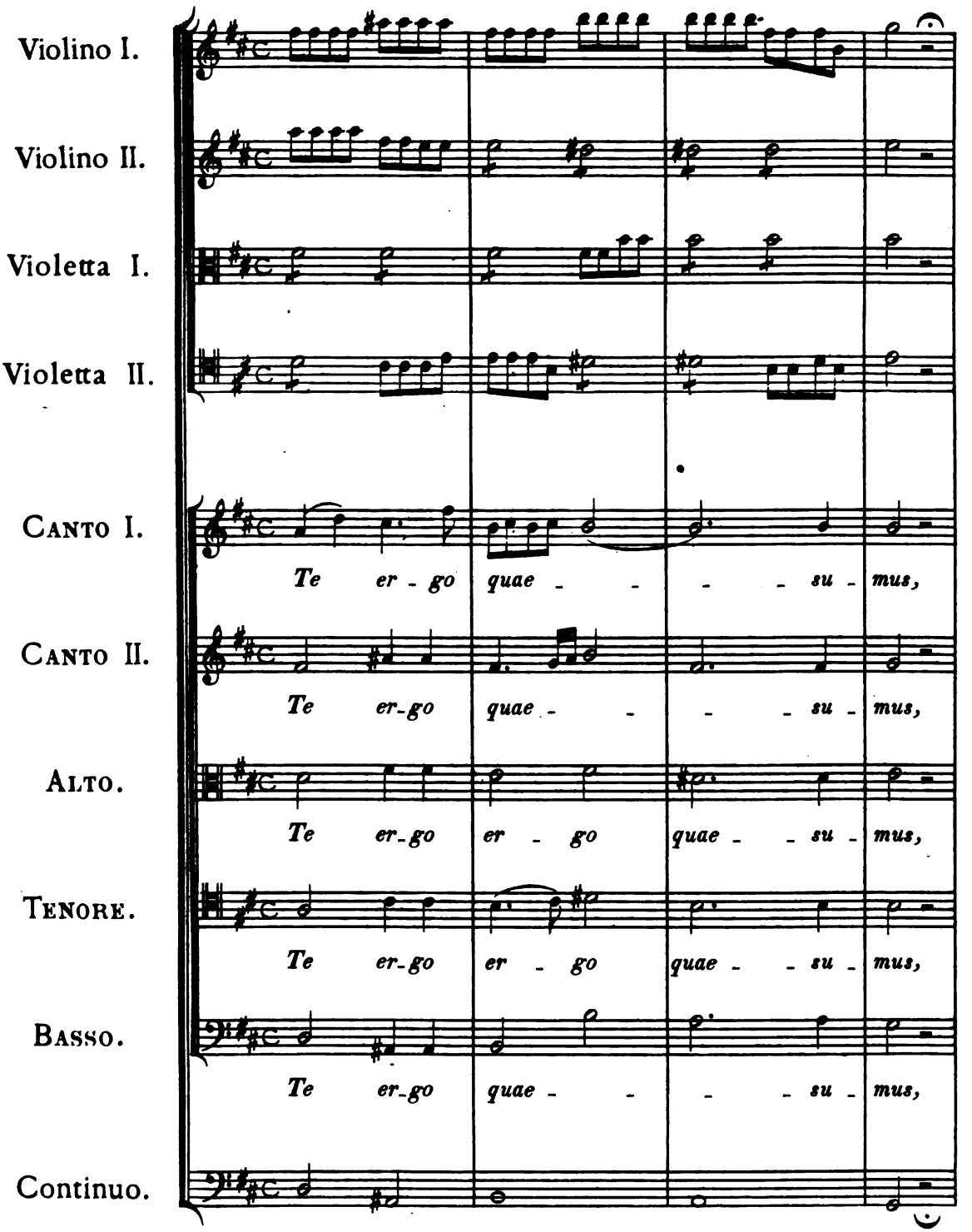




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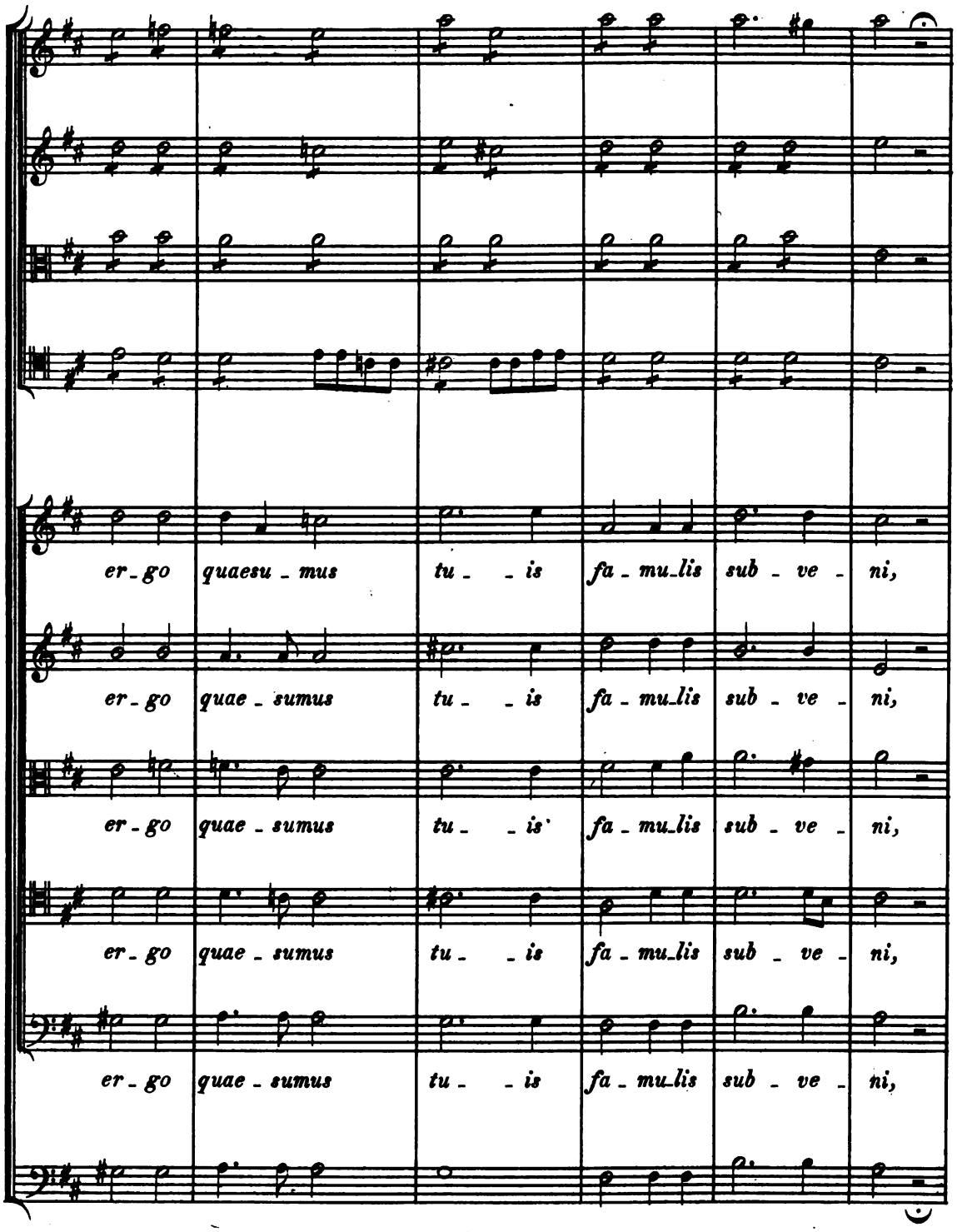




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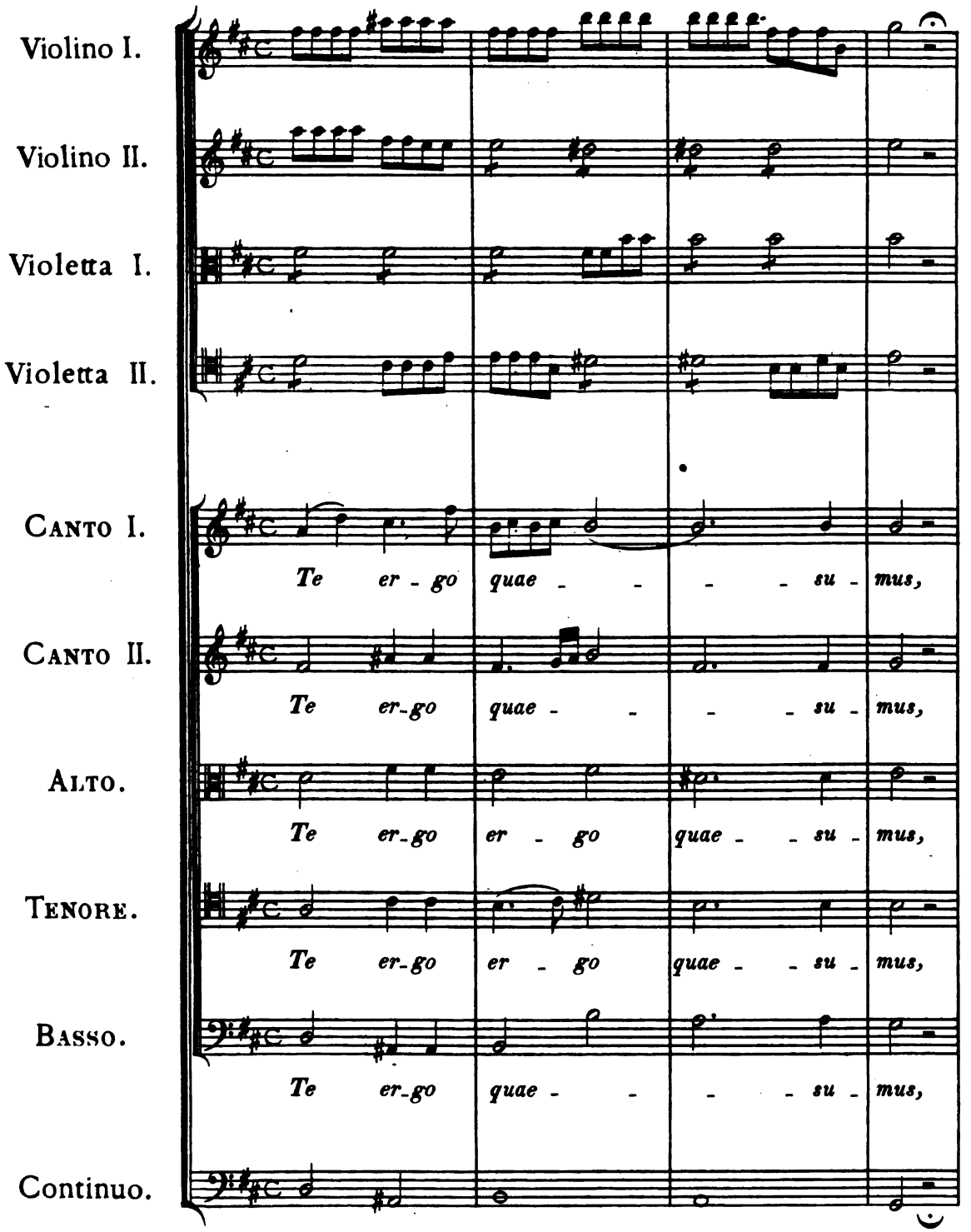




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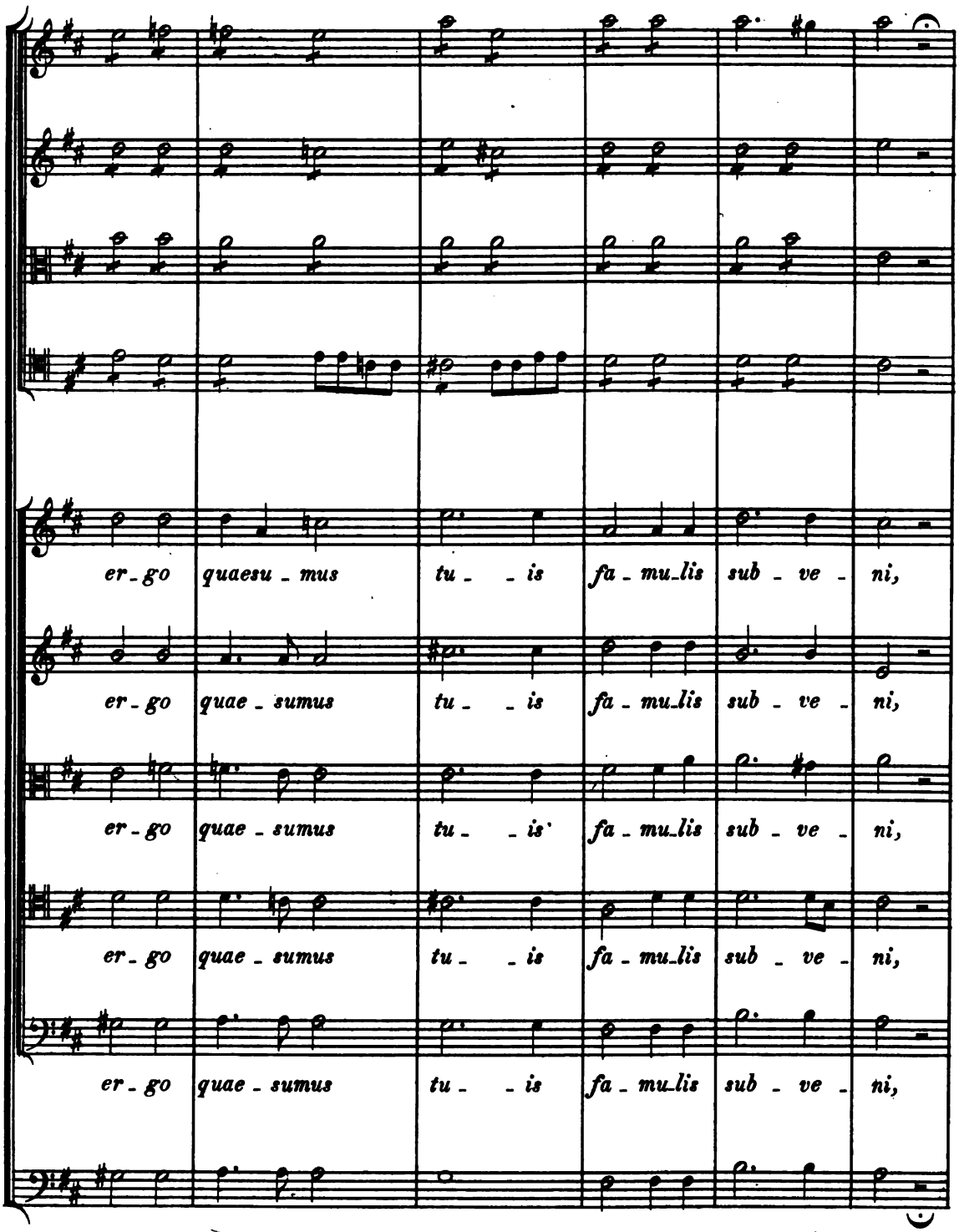




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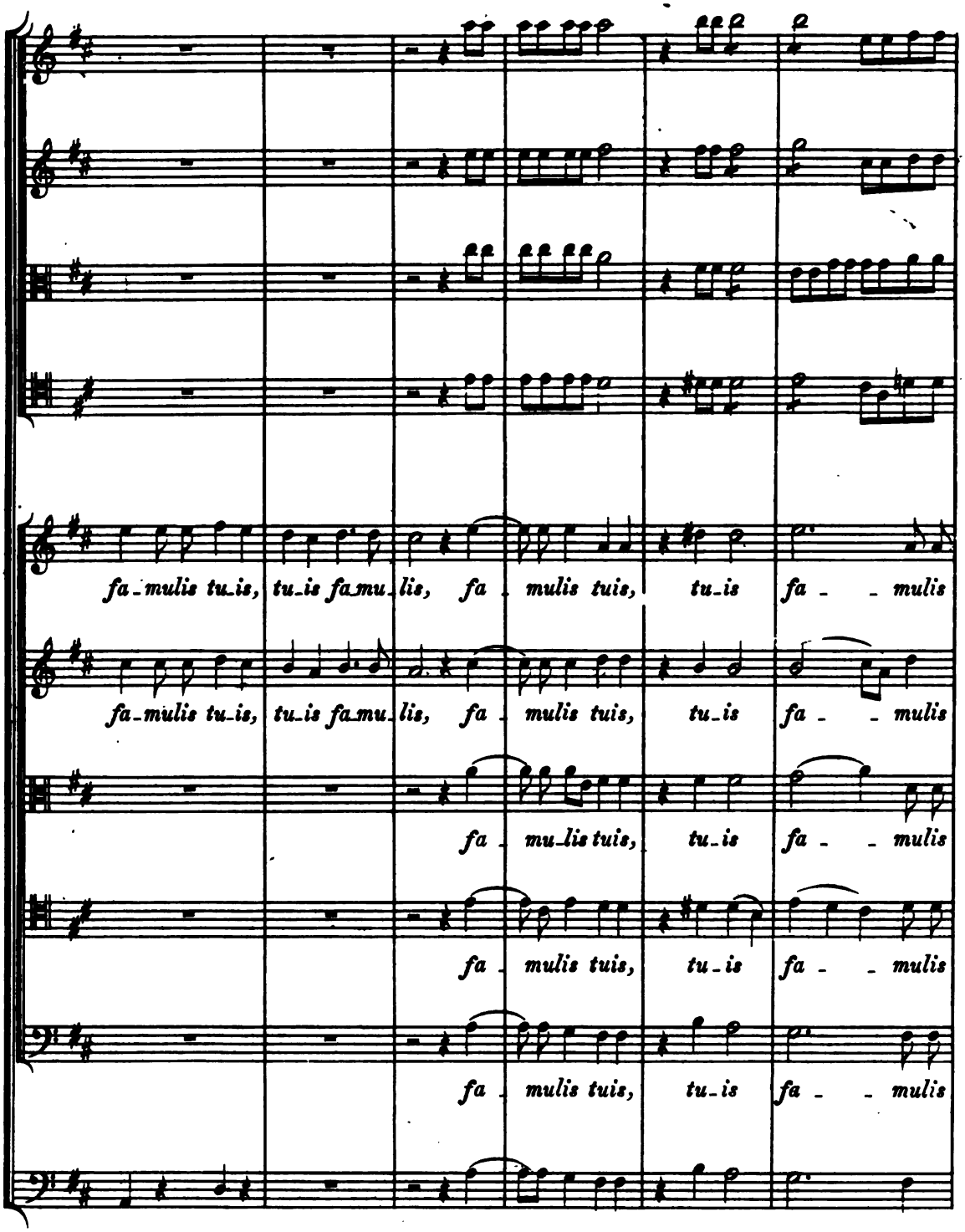




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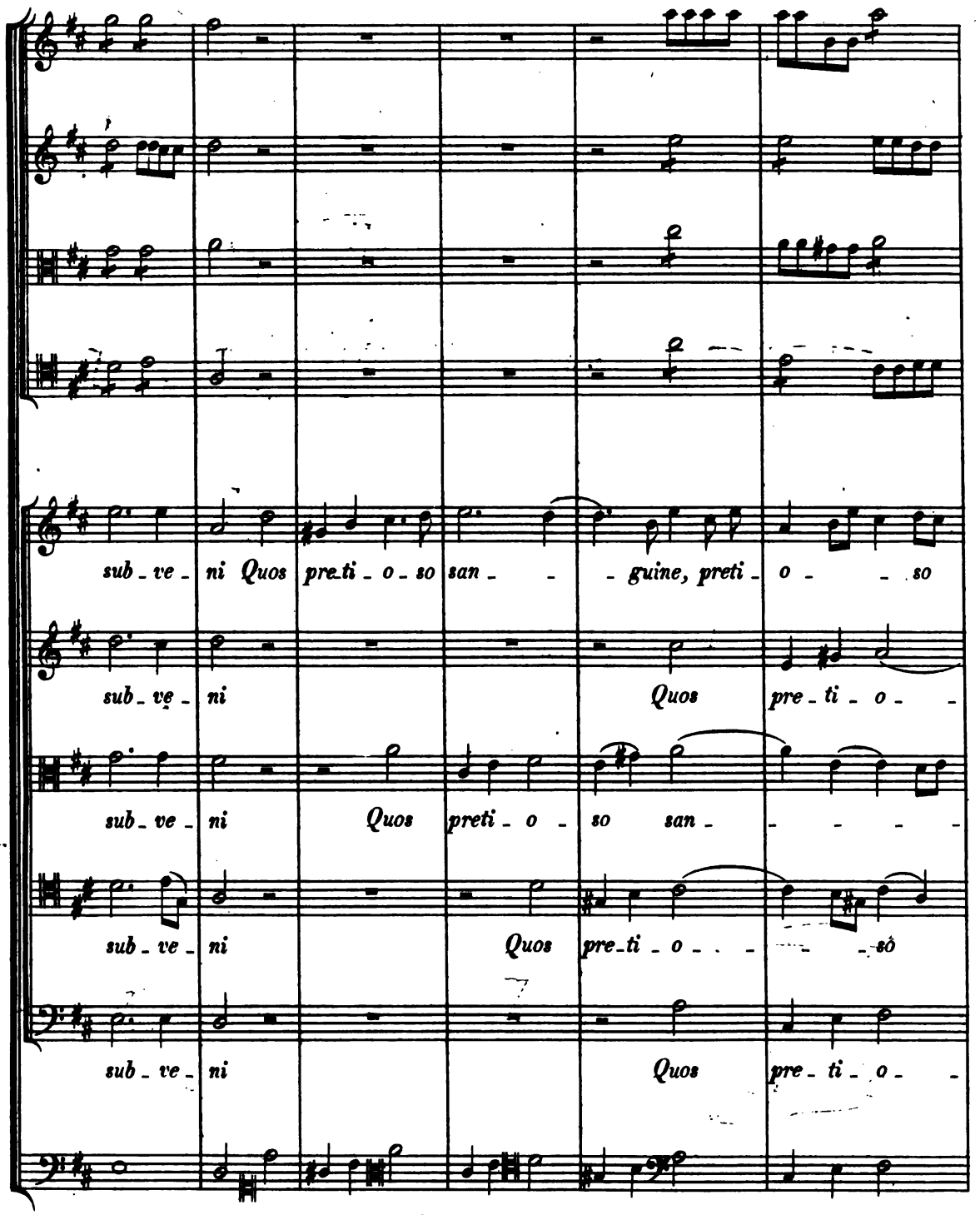




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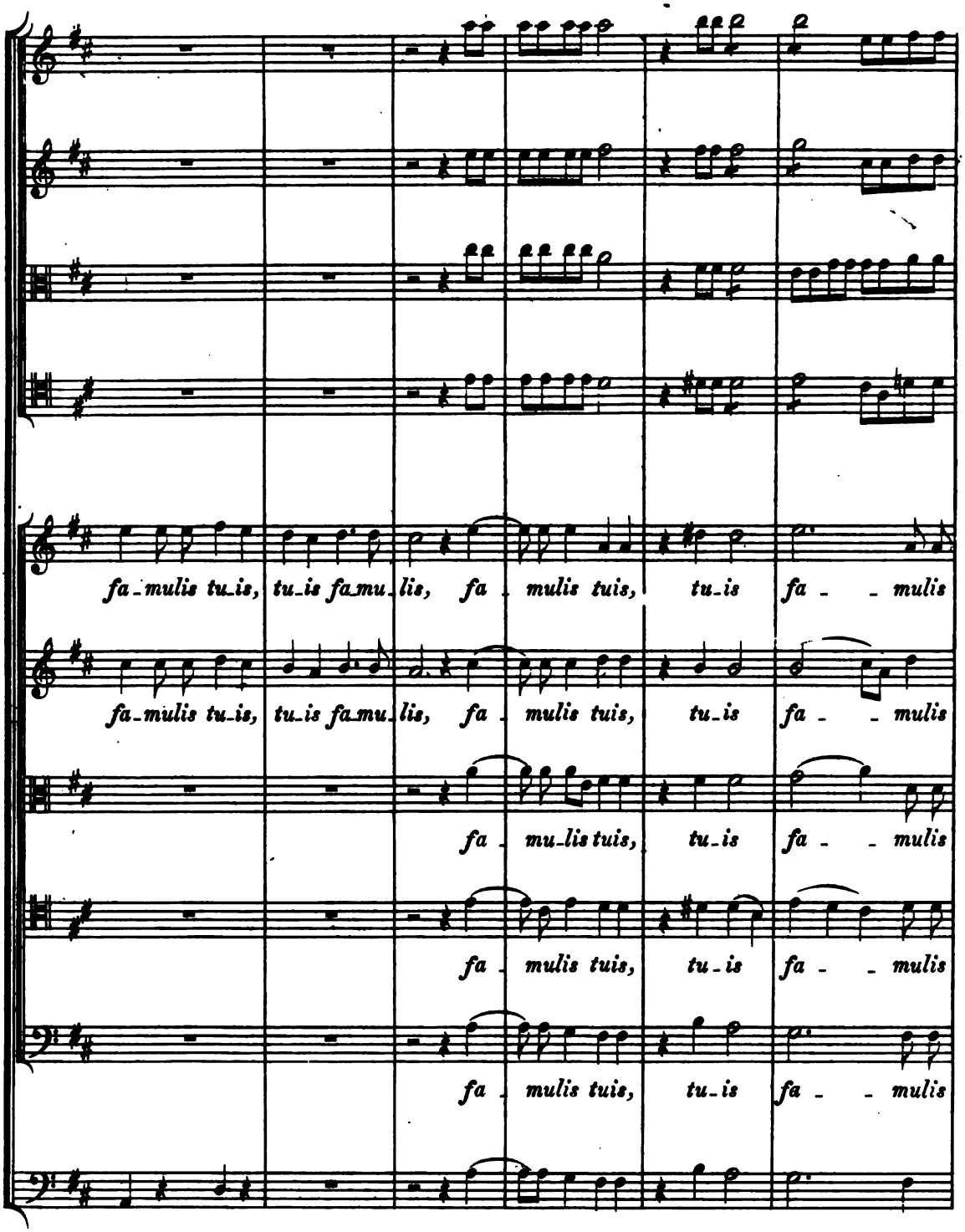




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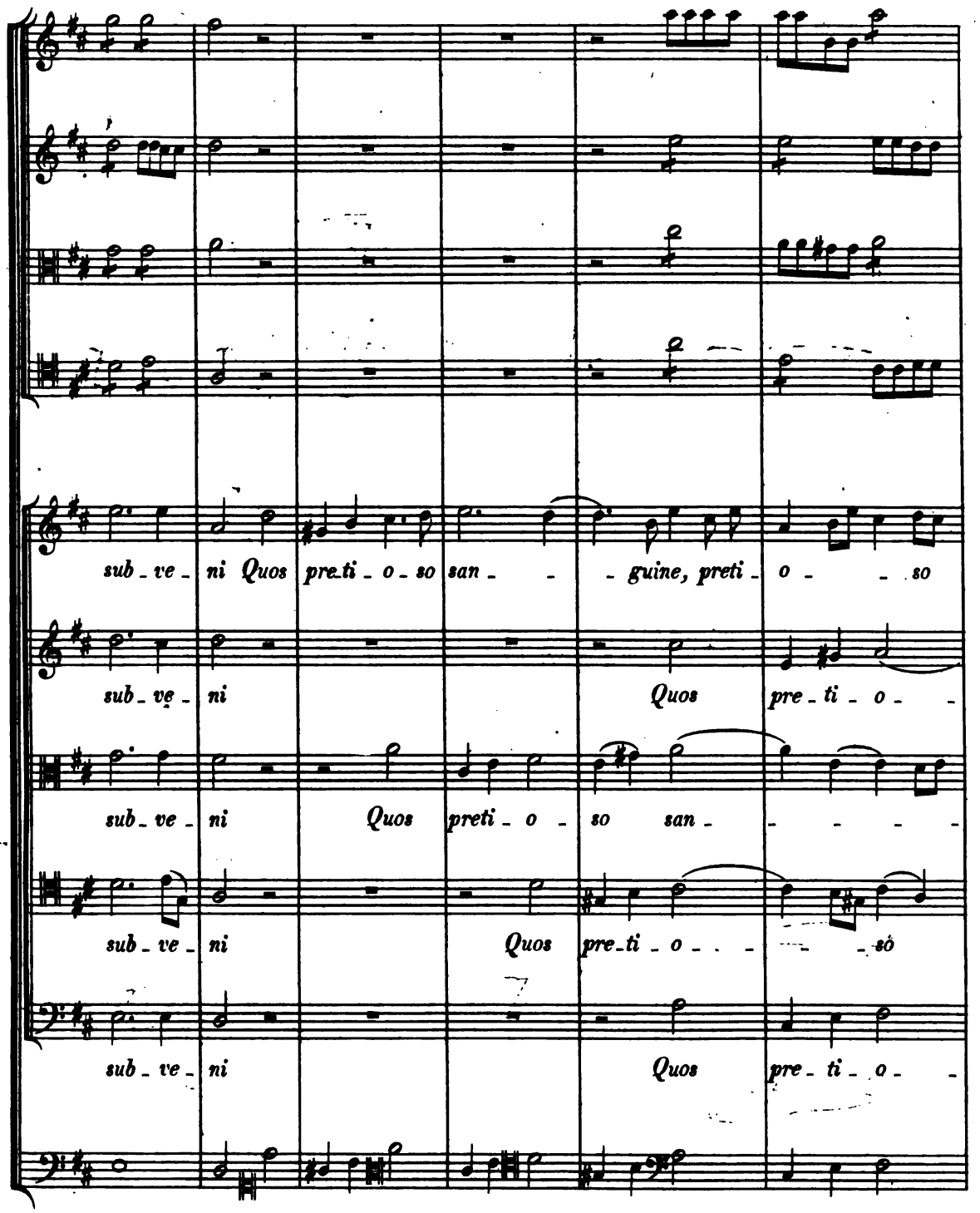




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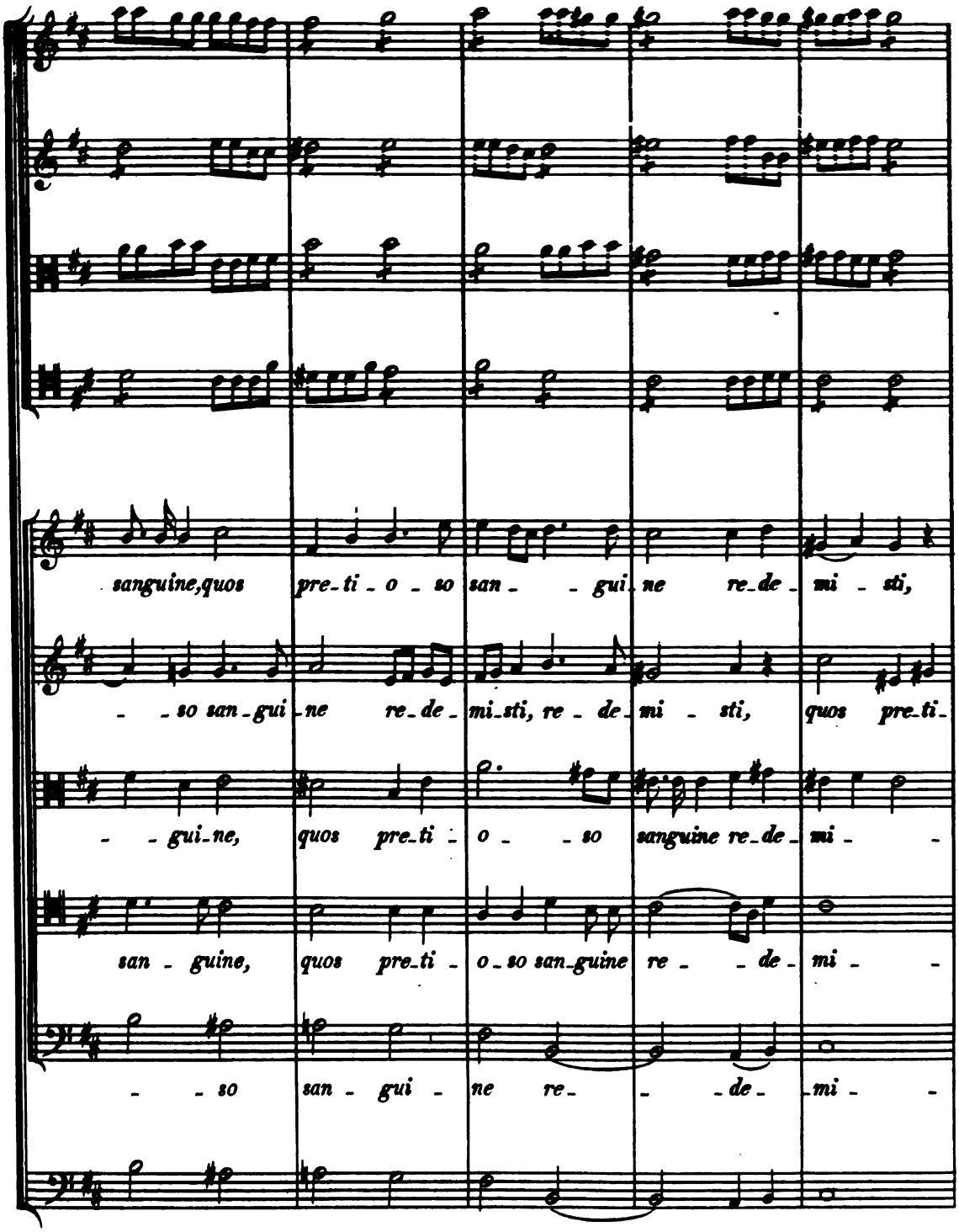


HW: S. 2.

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quos pre_ti - o - - so san - - - guine, quos pre_ti -

- o - - so san - - - guine, quos pre_ti - o - - so san -

- sti, quos preti - o - - so sanguine, pre_ti - o - so san -

- sti,

- sti, quos pre_ti - o - - so san - guine,

HW: S. 2.

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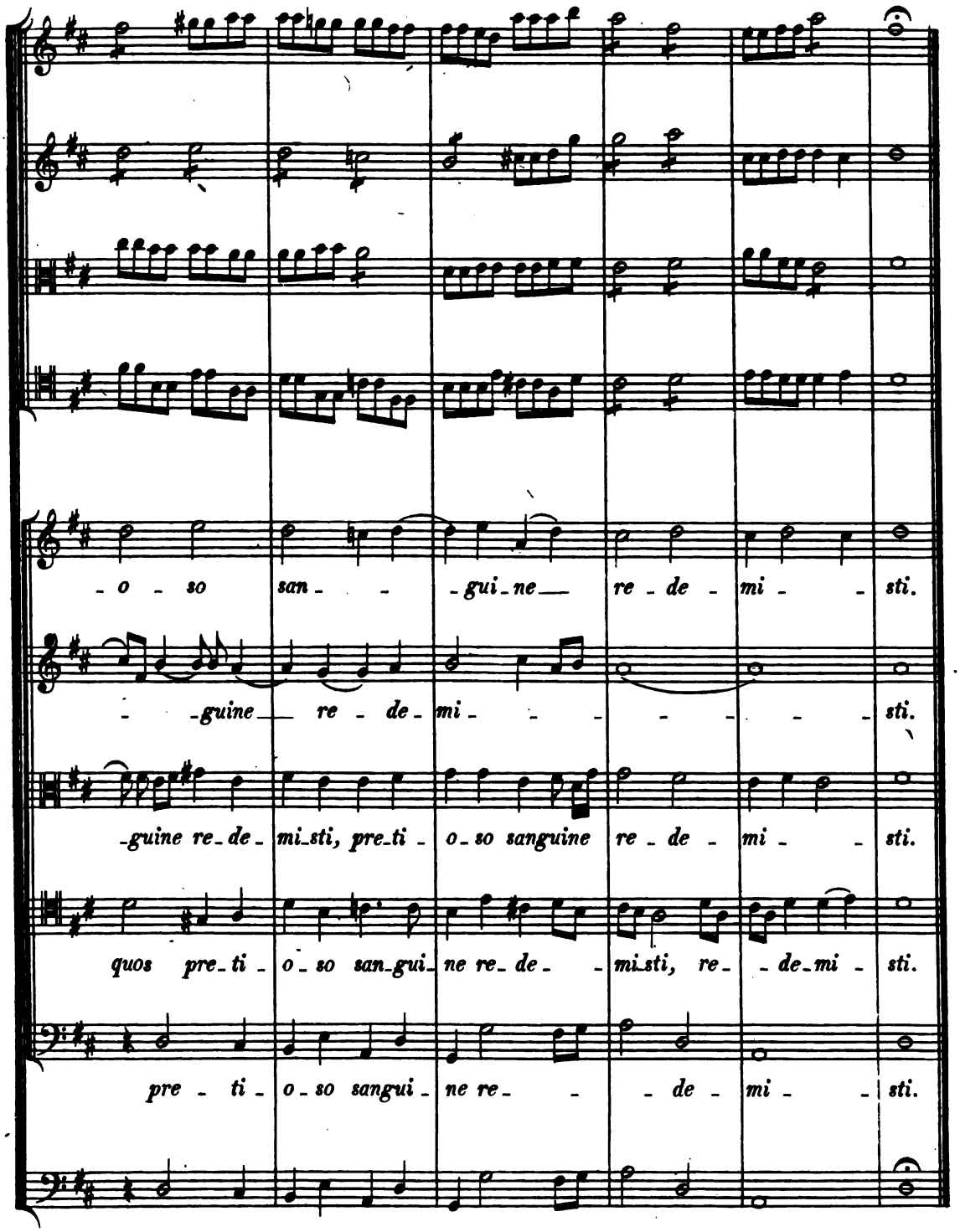




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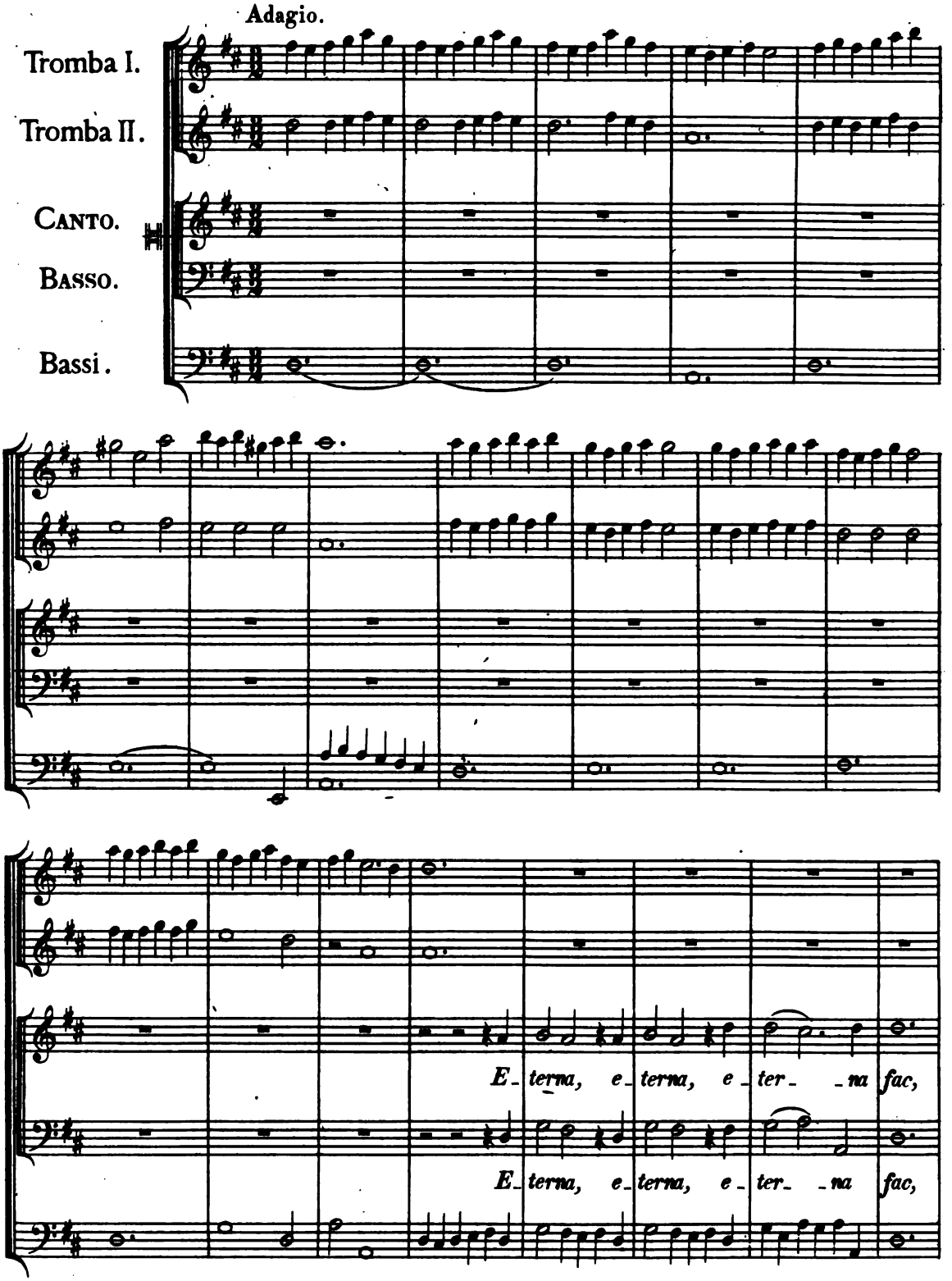




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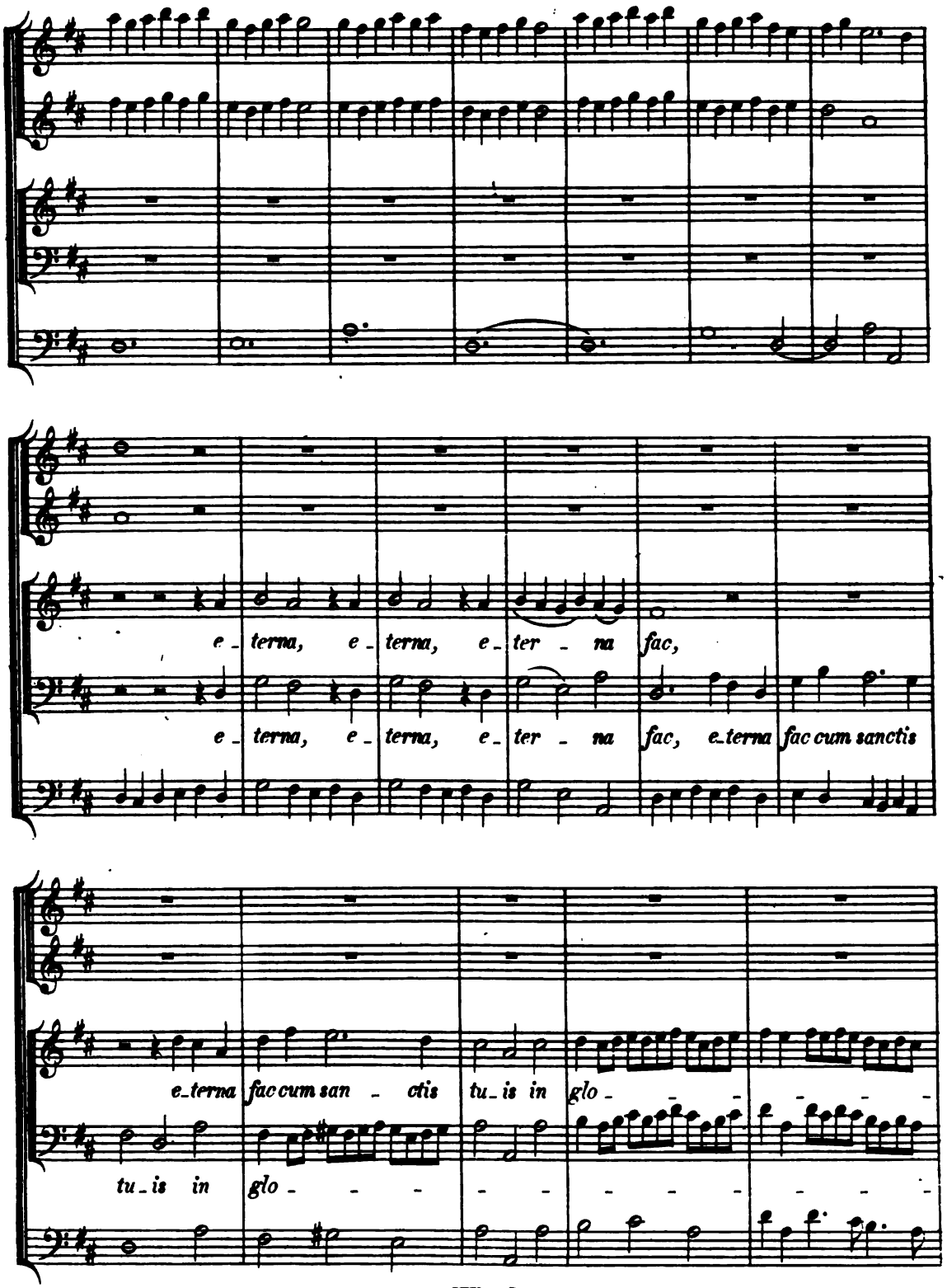




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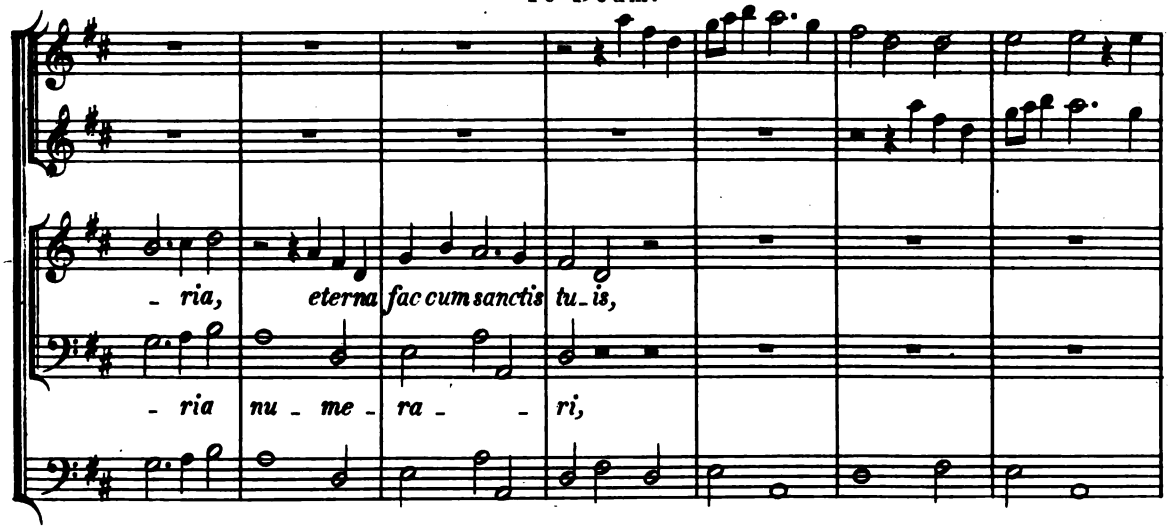


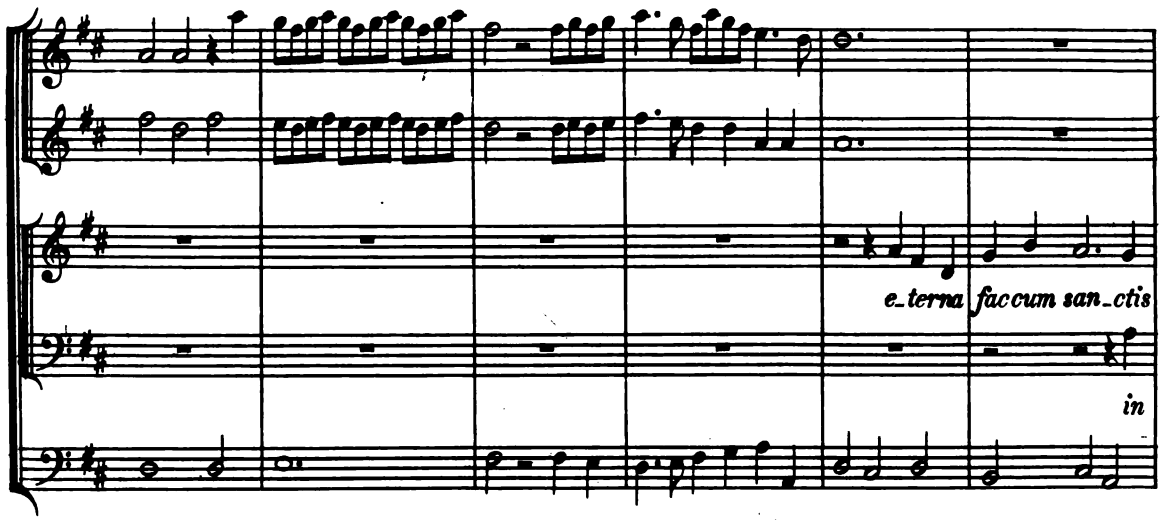


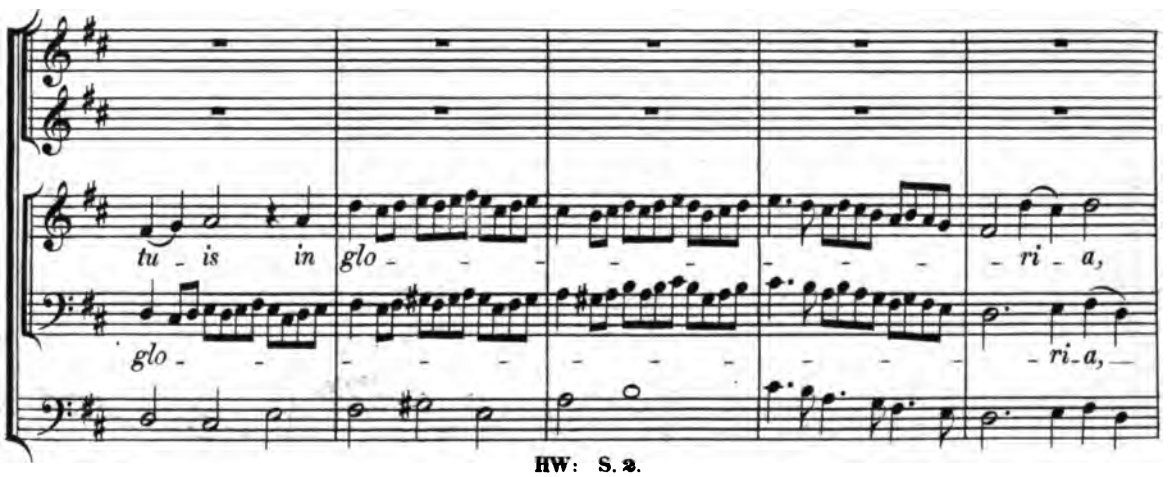




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glo - - ri - a nu - me - ra - ri,

glo - - ri - a nu - me - ra - ri,

e - terna fac cum sanctis tu - is in glo - - - -

e - terna fac cum san - ctis tu - is in

- - - - - ri - a nu - me - ra - ri,

glo - - - - ri - a nu - me - ra - ri,

HW: S. 2.

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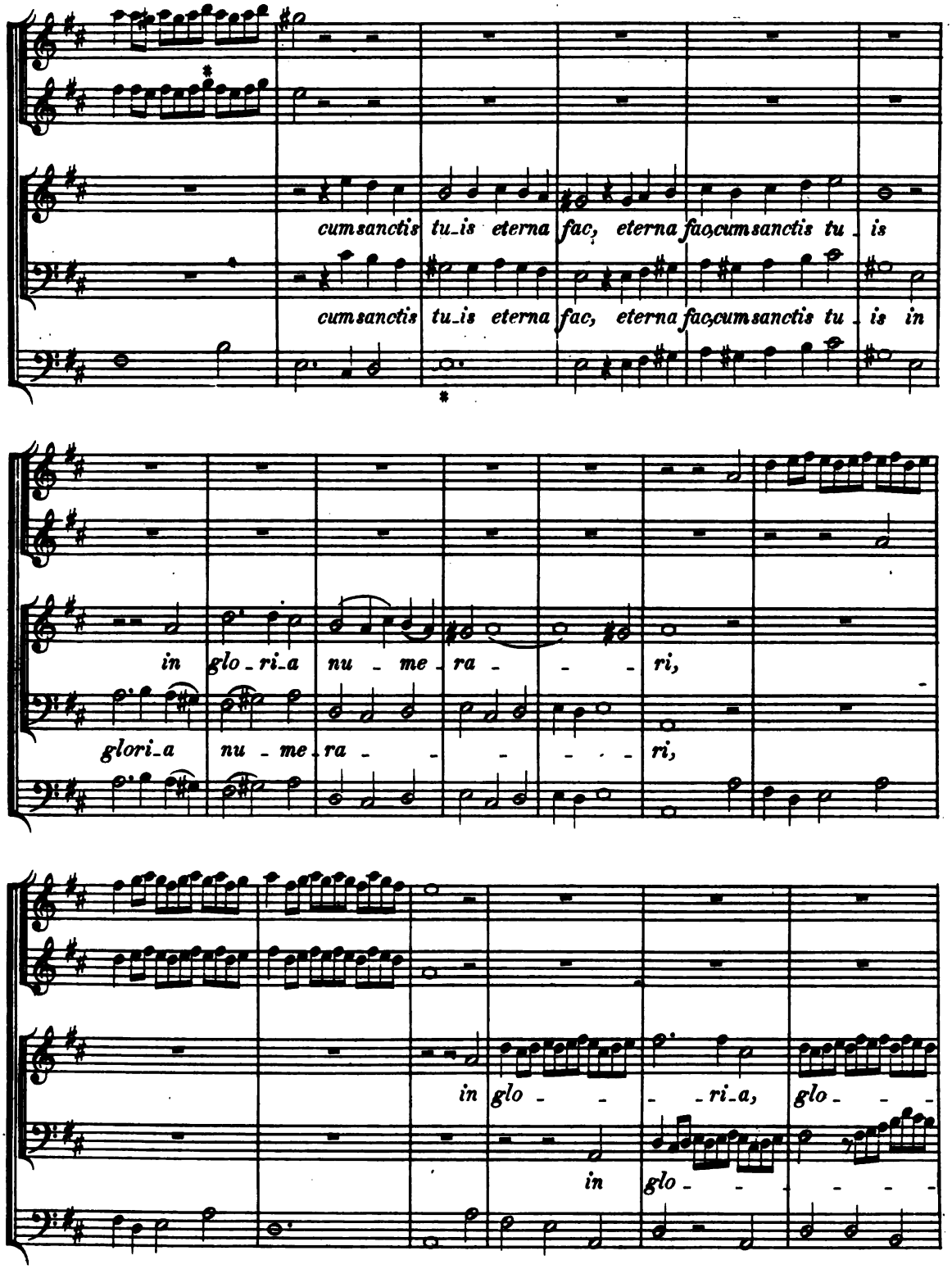




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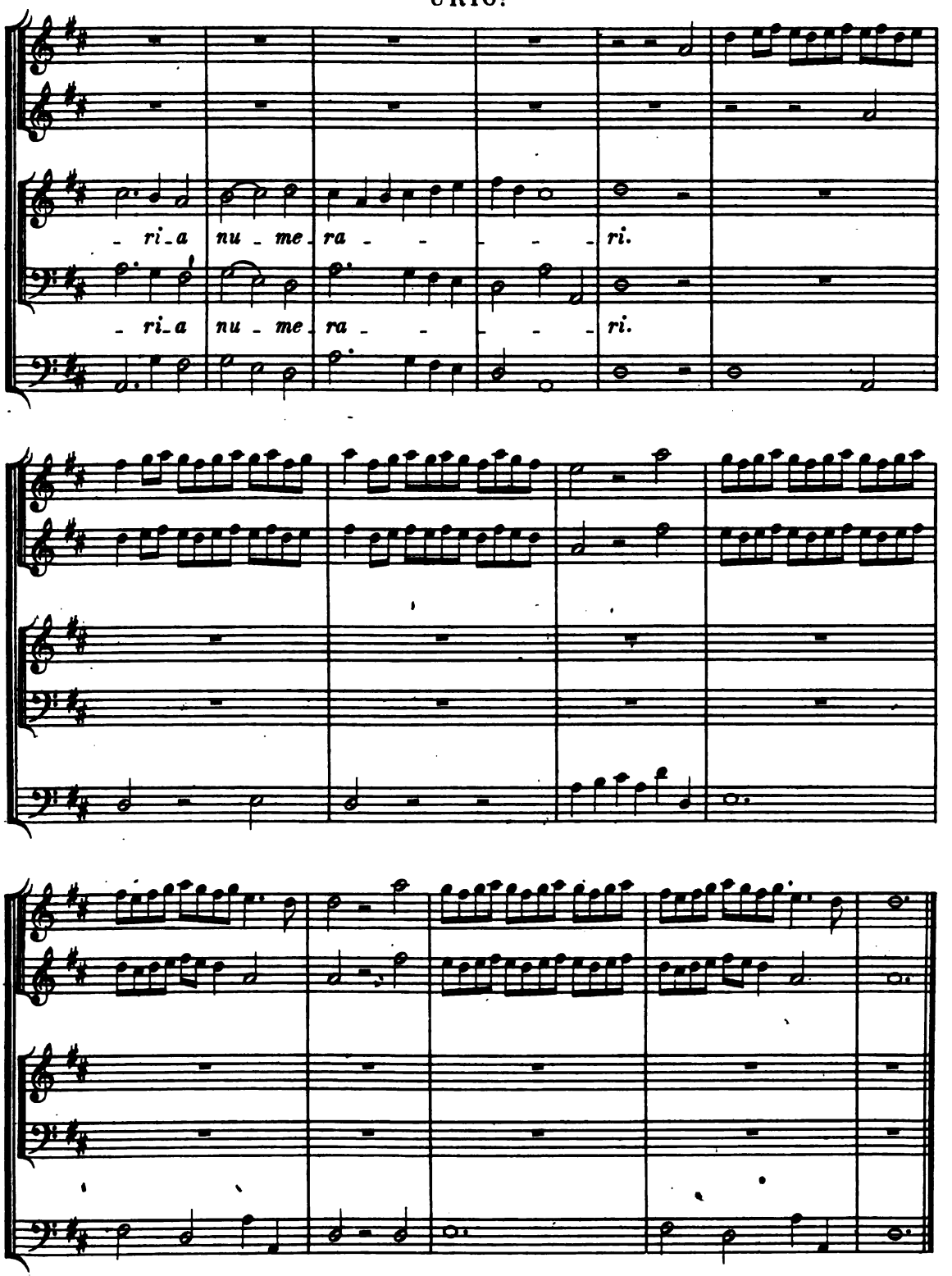




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Violino I.

Violino II.

Violette.

Canto.

Alto.

Bassi.

*Sal vum fac po pulum,*



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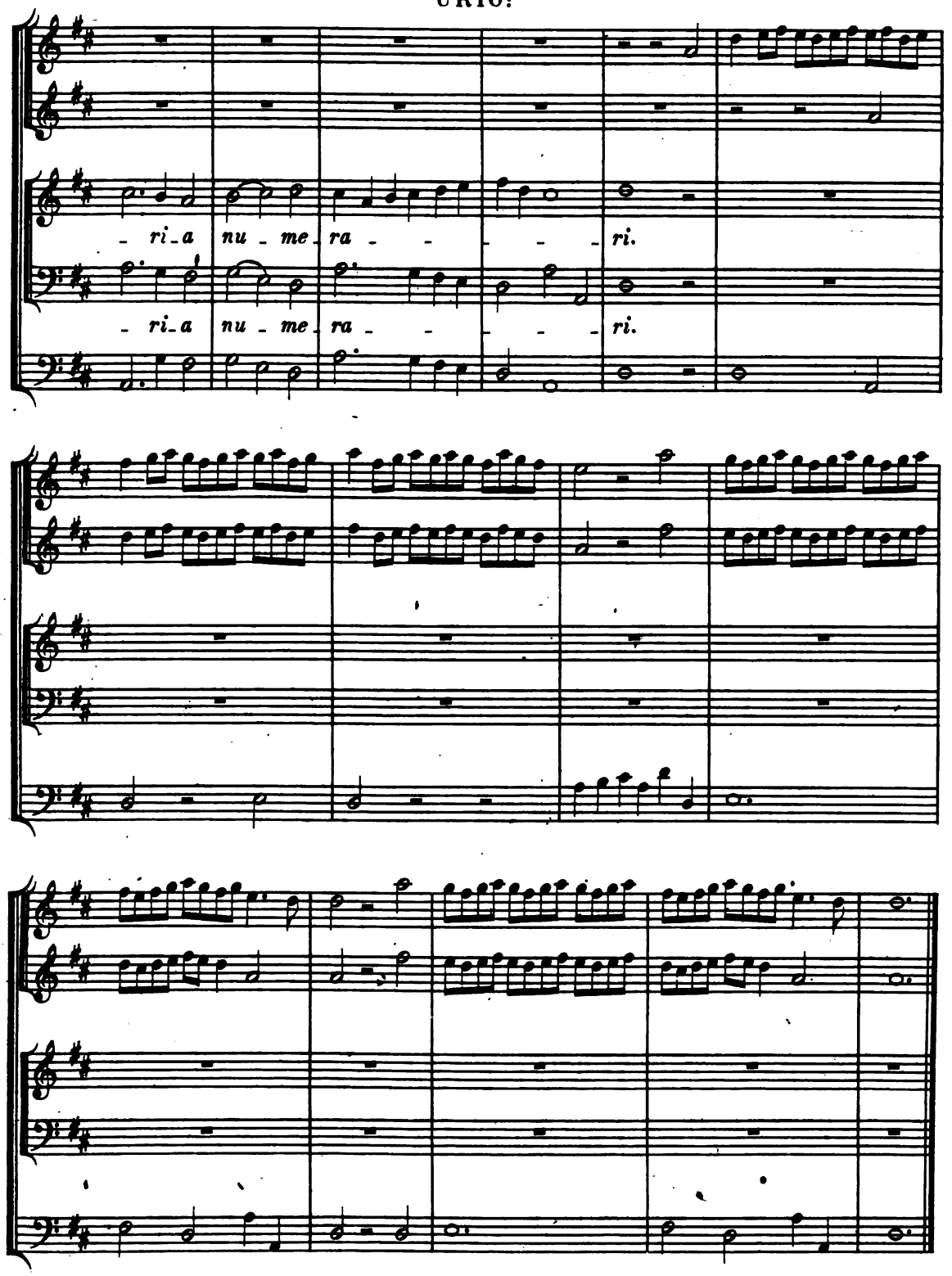
URIO:




HW: S. 2.

Digitized by Google

Violino I.

Violino II.

Violette.

Canto.

Alto.

Bassi.

*Sal_vum fac po_pulum,*



Digitized by Google

po_pulum tu - - um, populum tu_um, sal_vum fac,

salvum fac populum tu - um, po - - - - pulum tuum, tu -

Salvum fac populum, populum tu - um, po - - - - pulum tu - um, tu -



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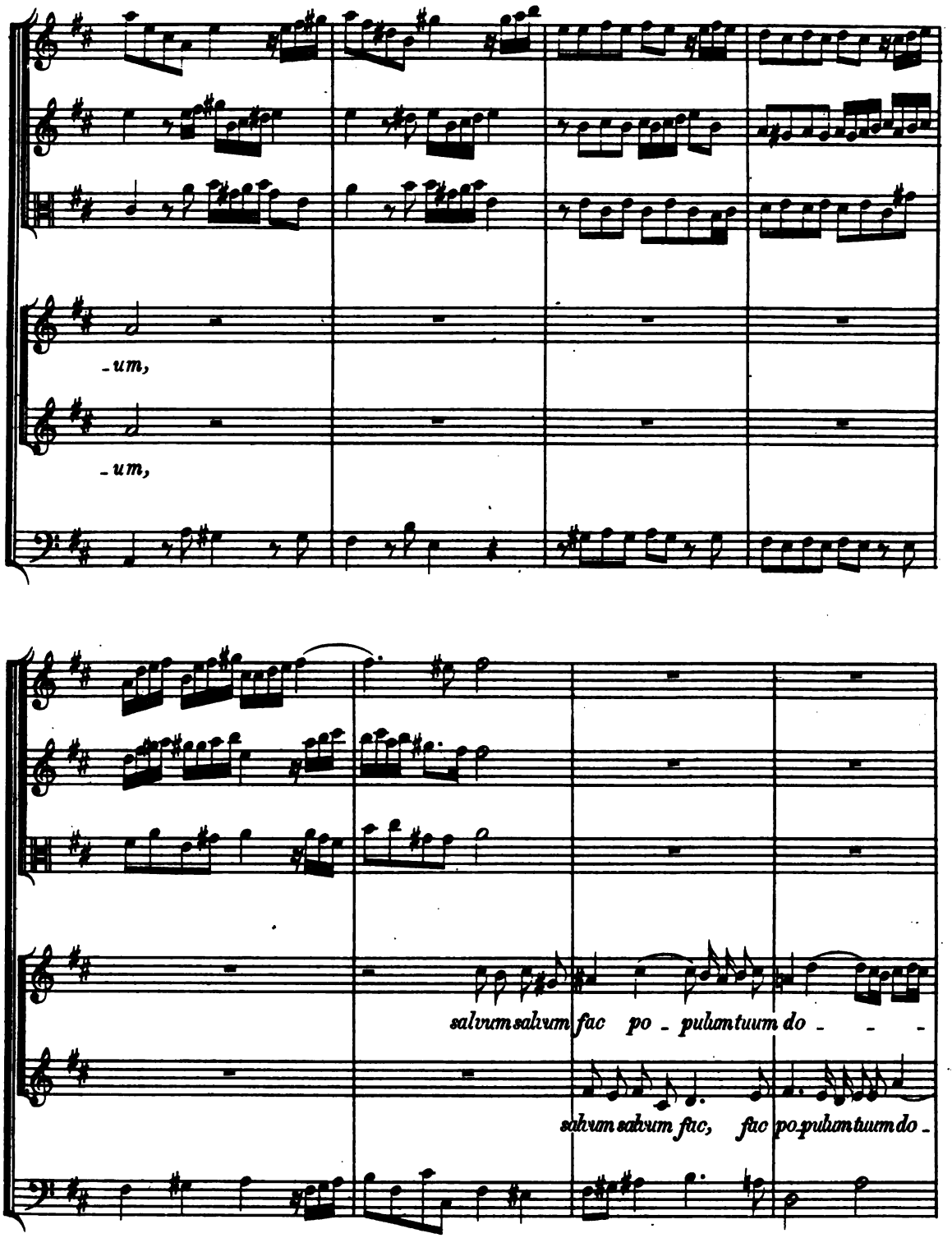




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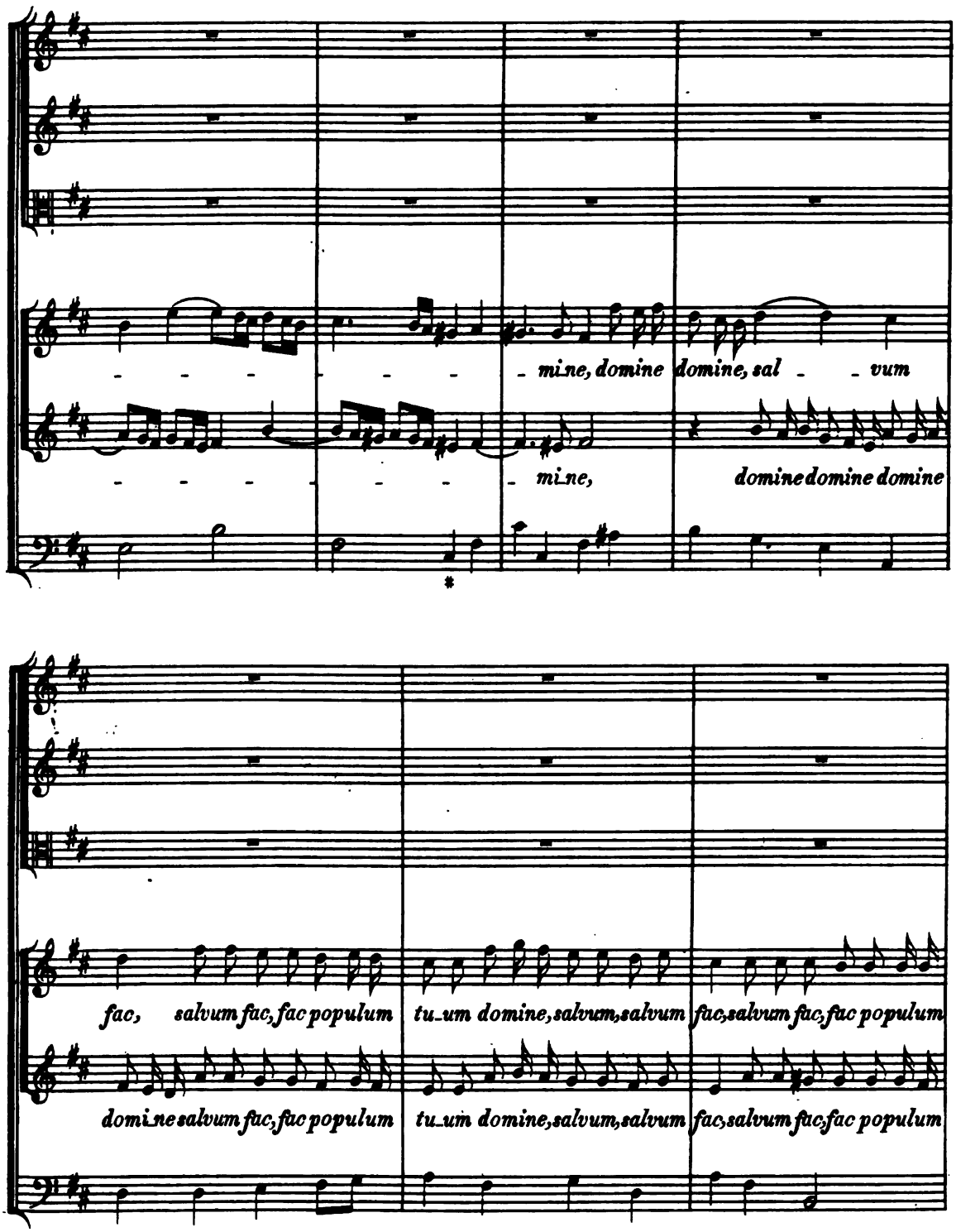




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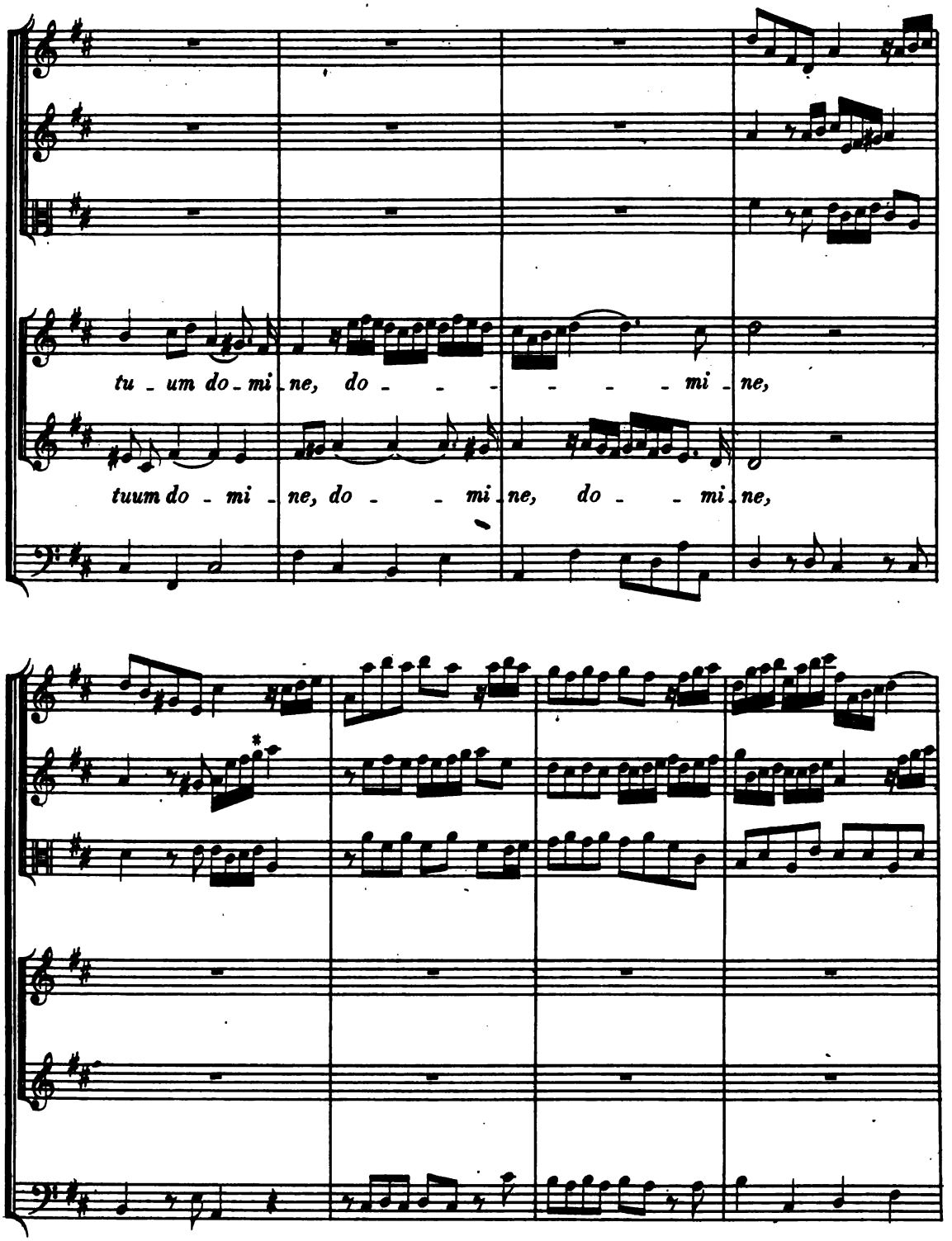




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et be-ne-dic, et benedic heredi - ta - - -

salvum fac po-pulum tu-um, fac po-pulum tu - -

- ti-tu - ae, et be-nedic, et be-ne-dic heredi-ta - - - -

- um do - mi-ne, et be-nedic, et be-ne-dic heredi-ta - -



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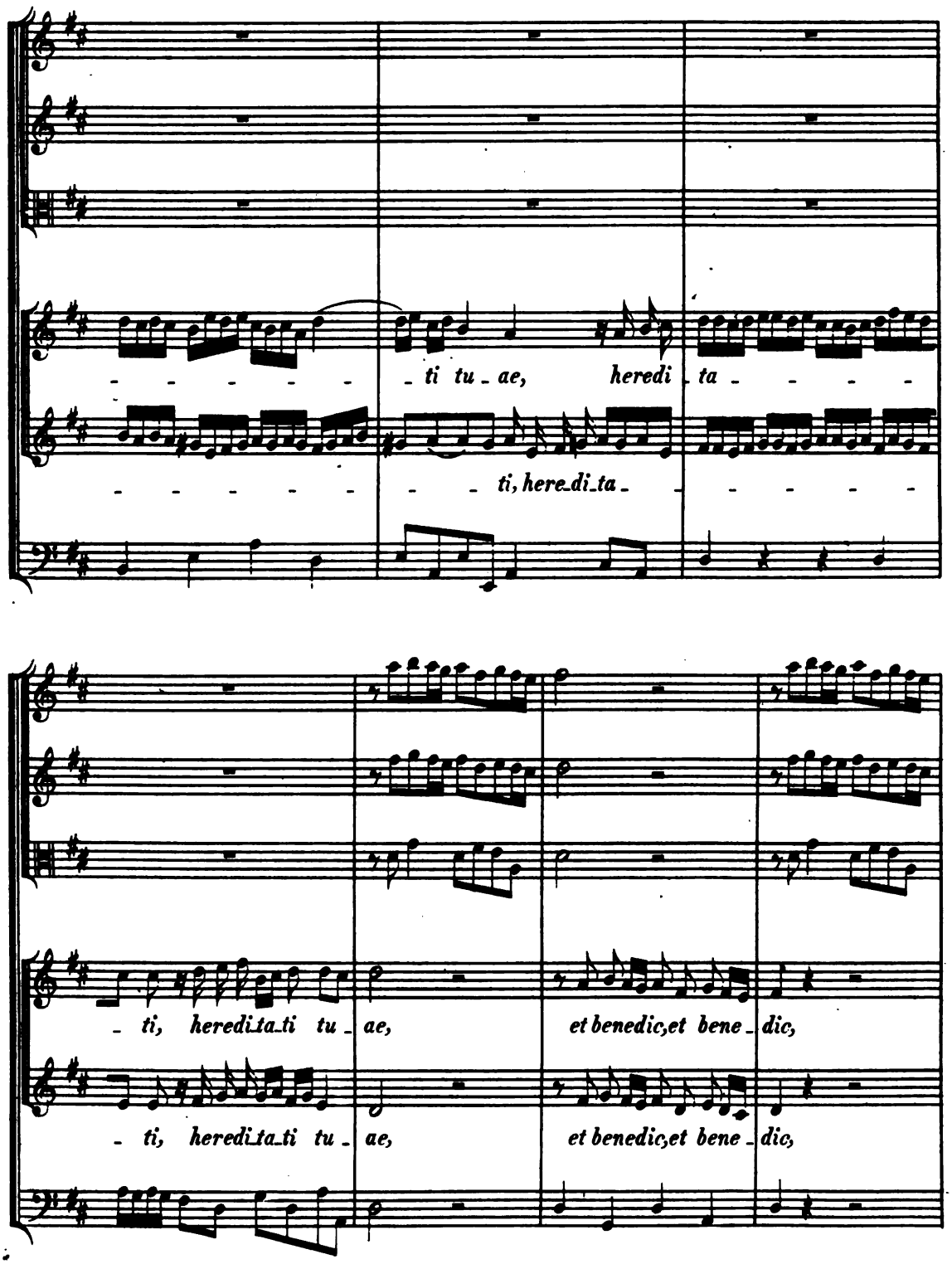




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et be_nedic, et be_ne_dic heri_tida - - - -

et be_nedic, et be_ne_dic heri_ti_da - -



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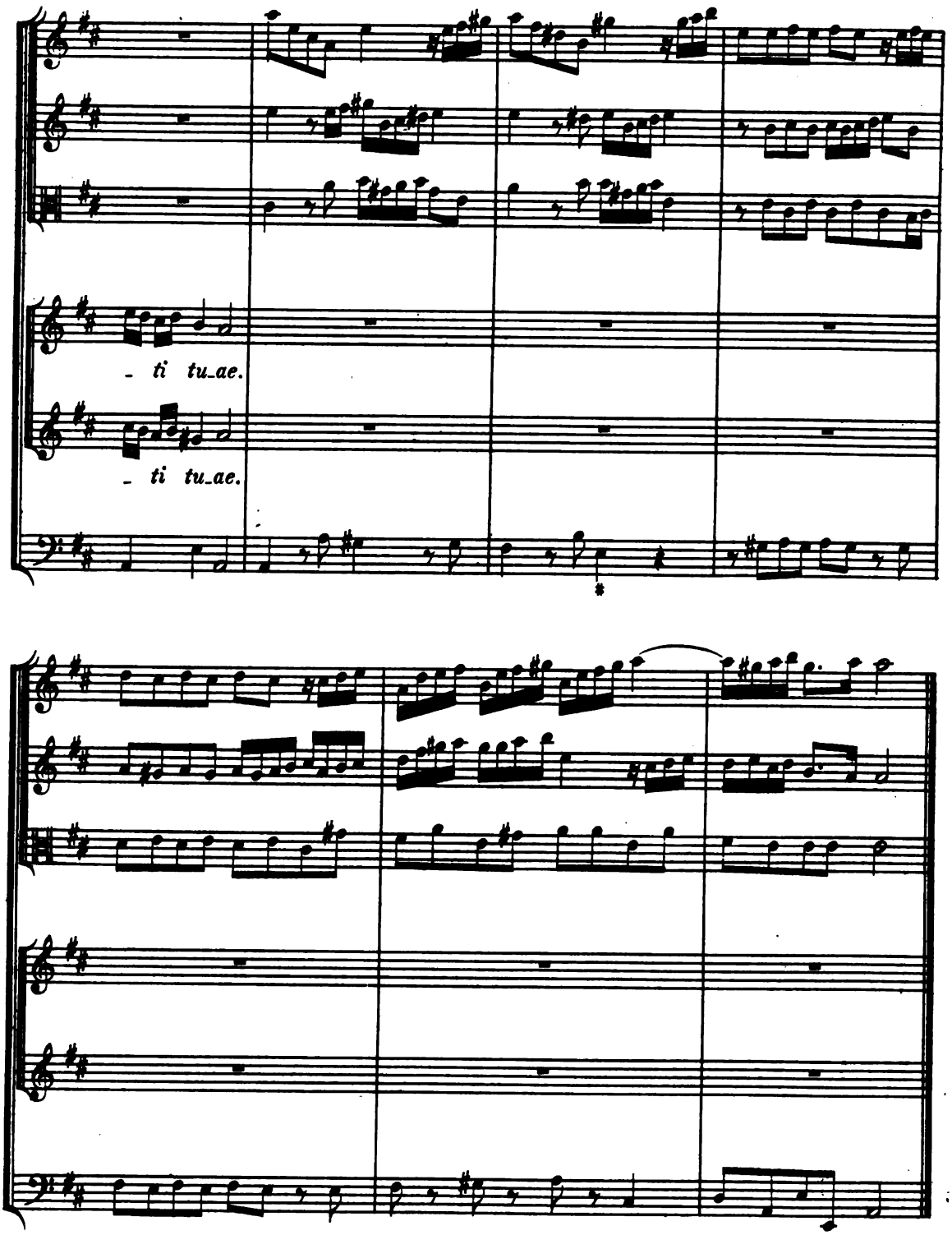




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*Andante.*

Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

Unisoni con l'istromenti.

*p* coll' Fagotto.

HW: S. 2.

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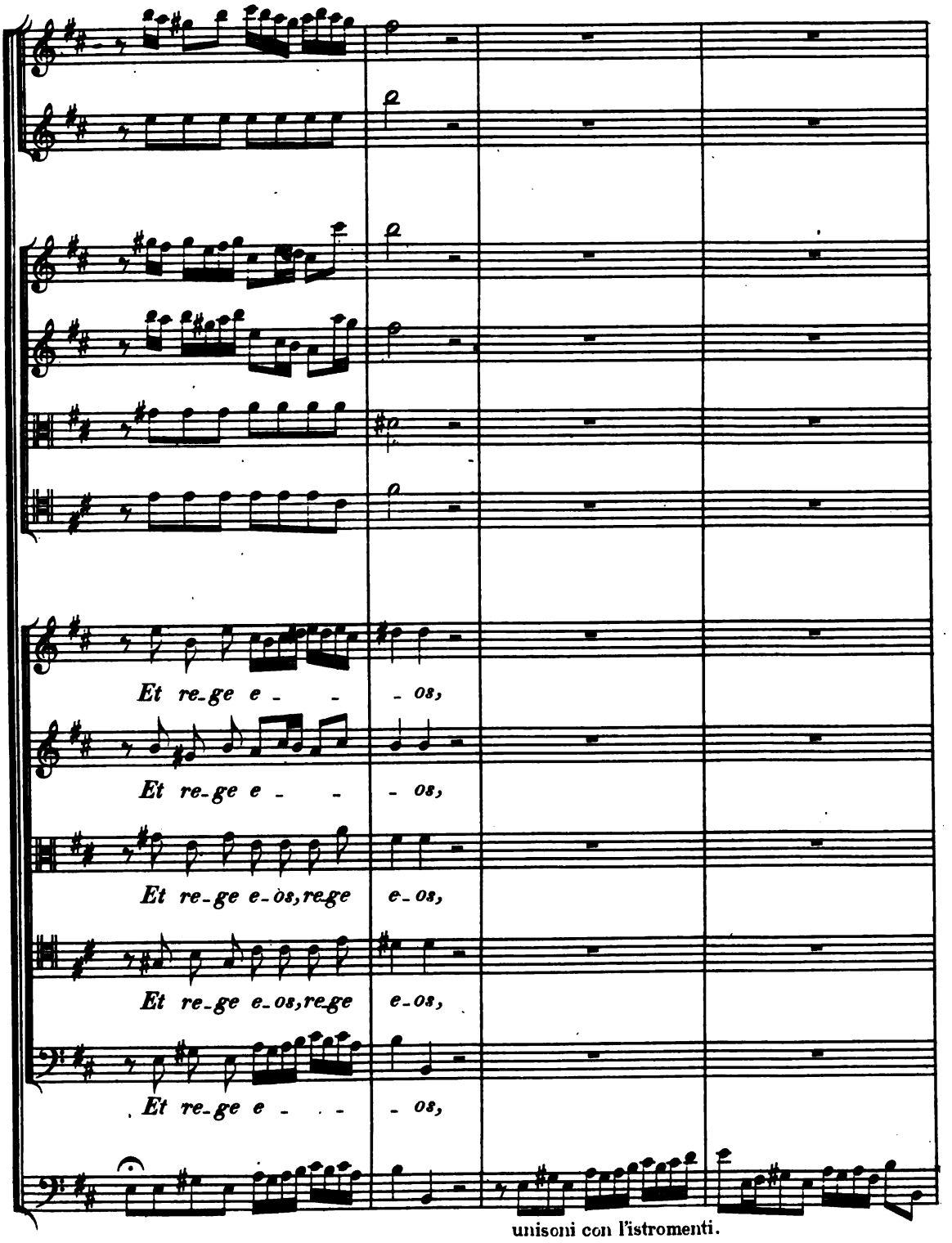




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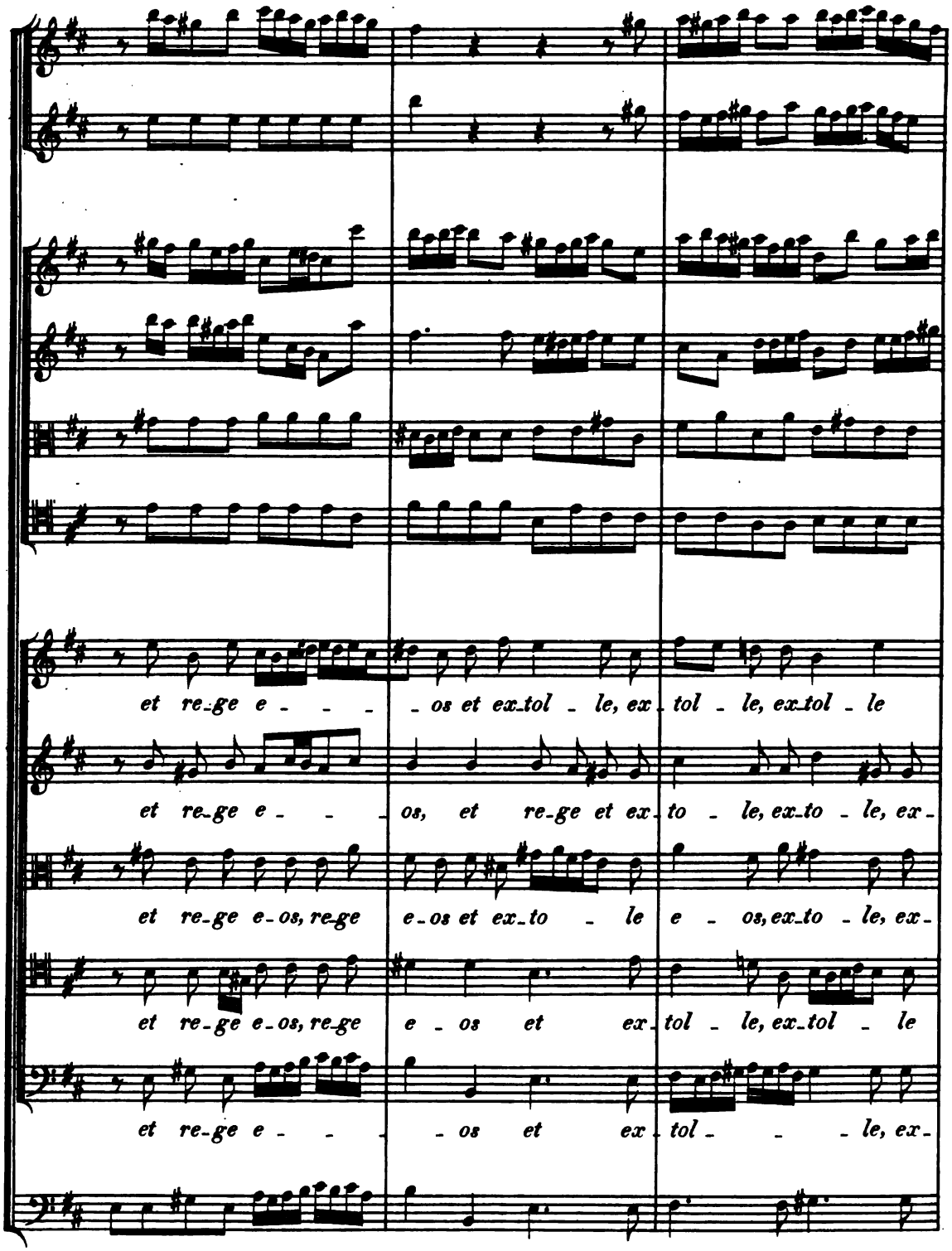




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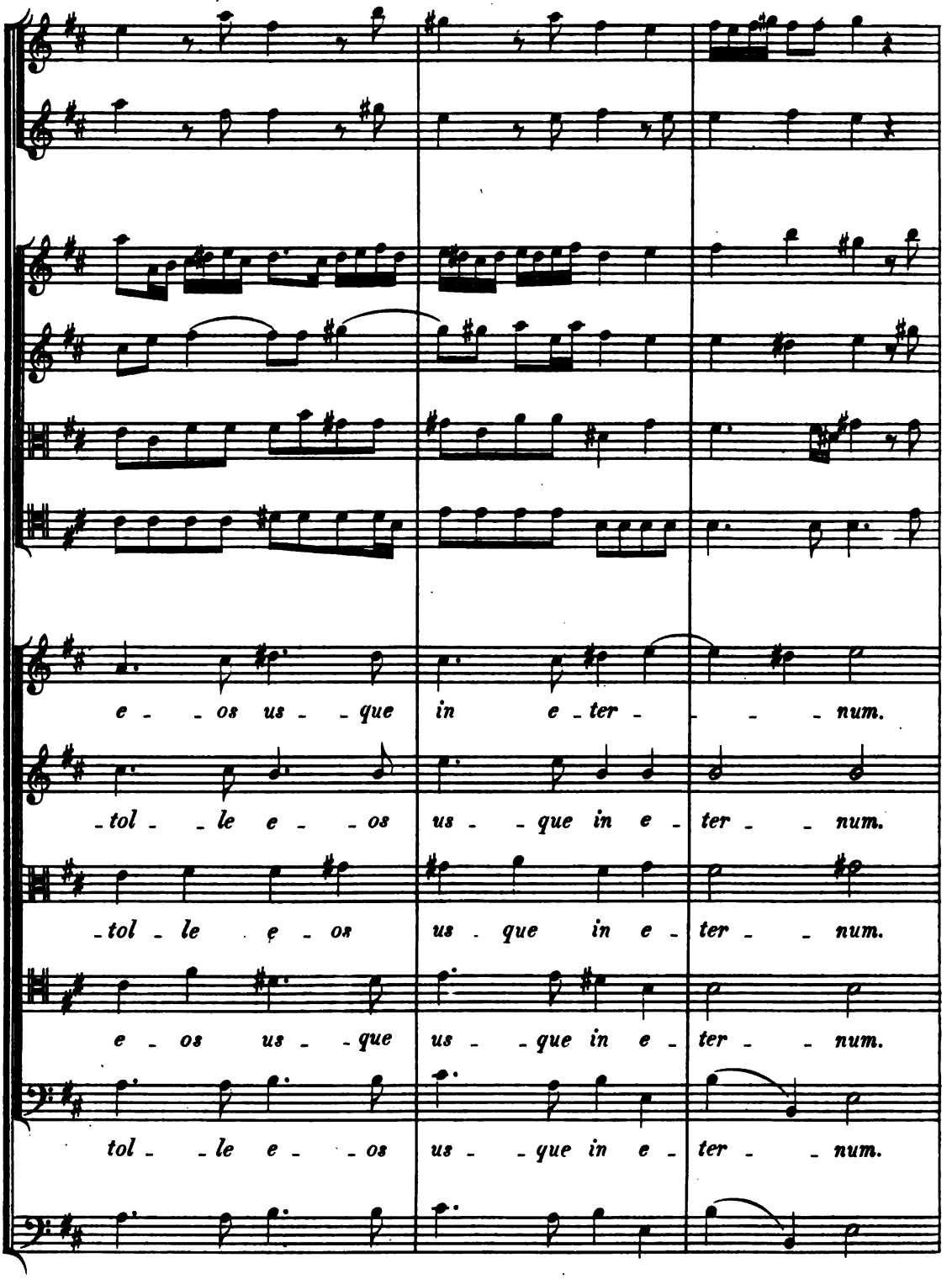




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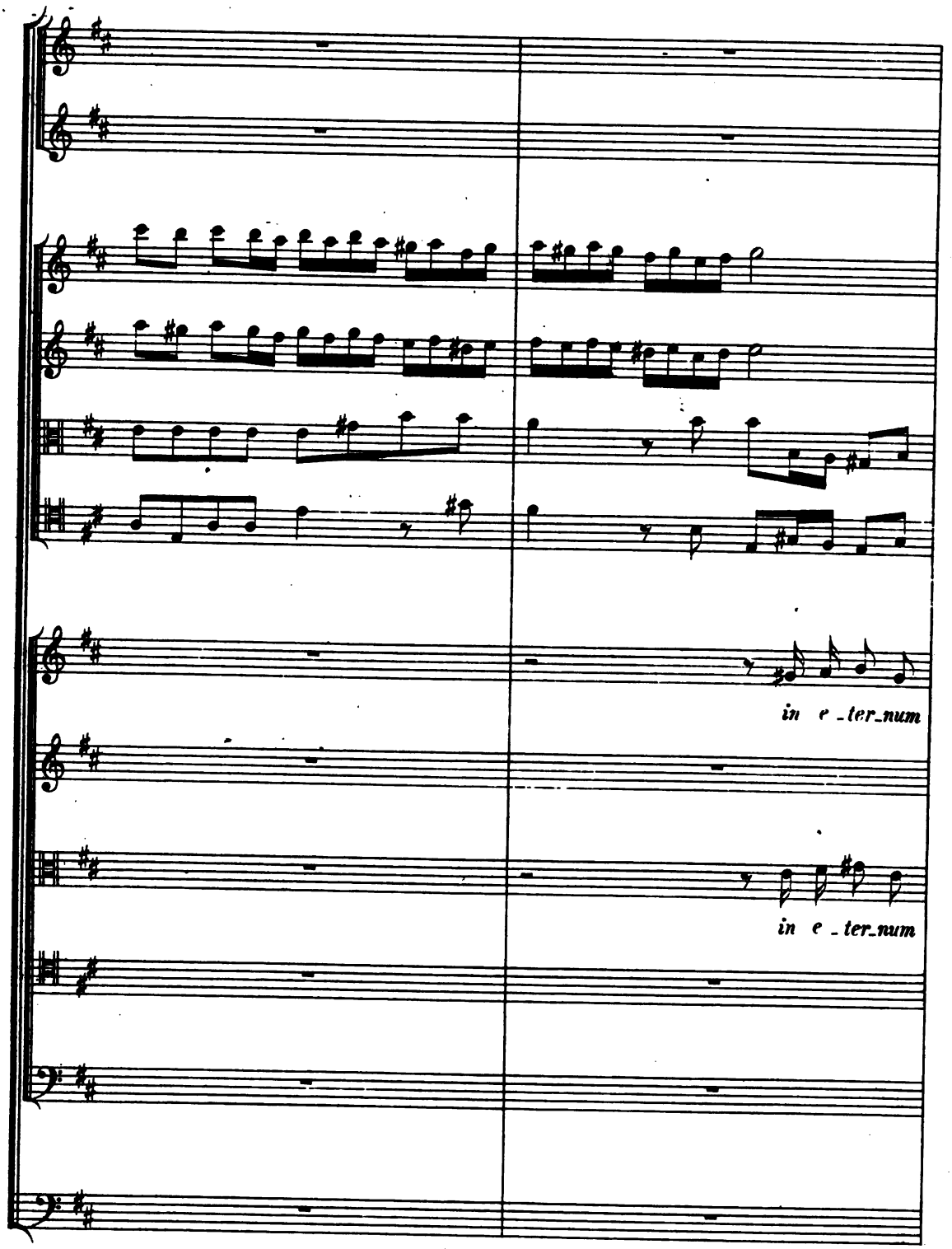




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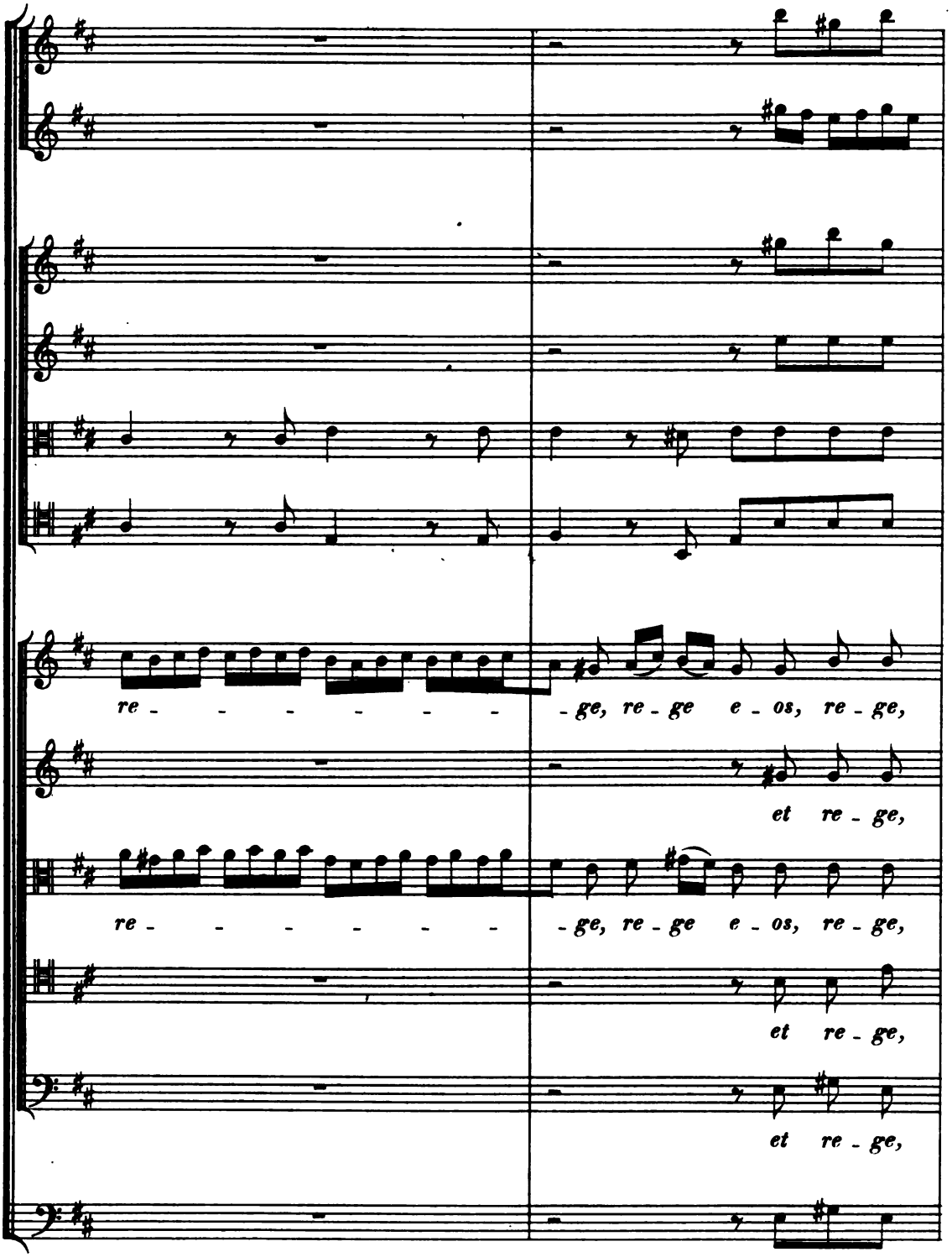




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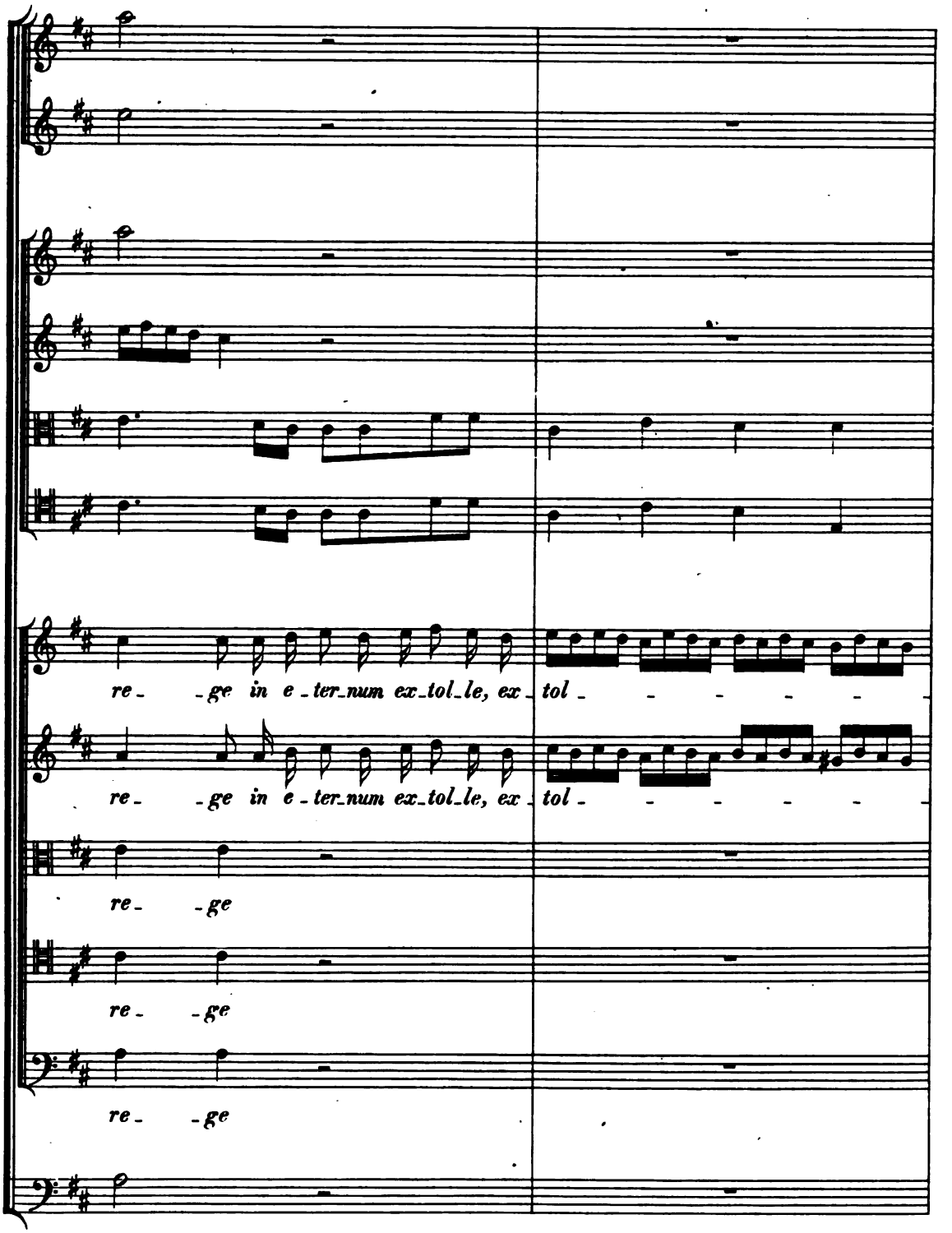




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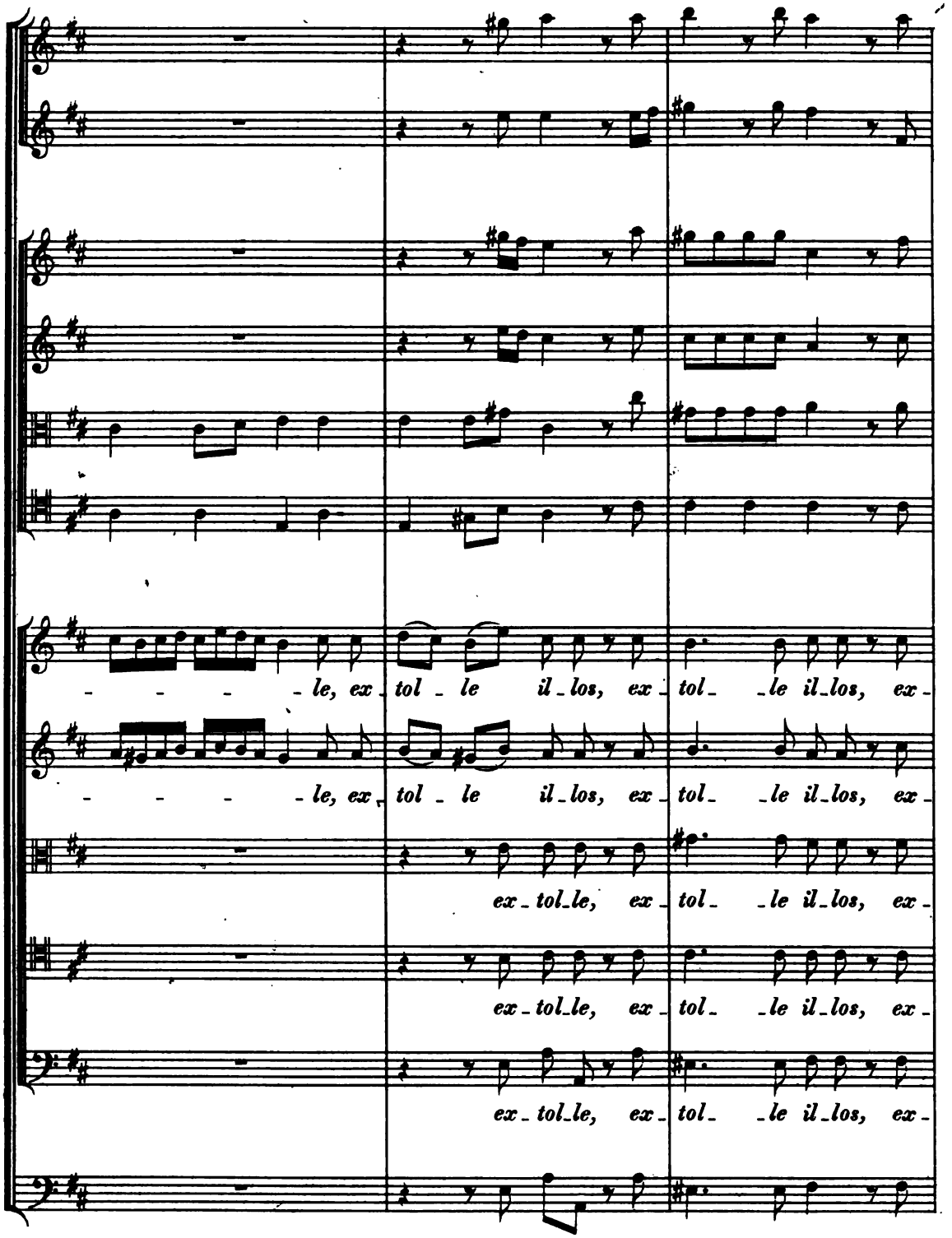




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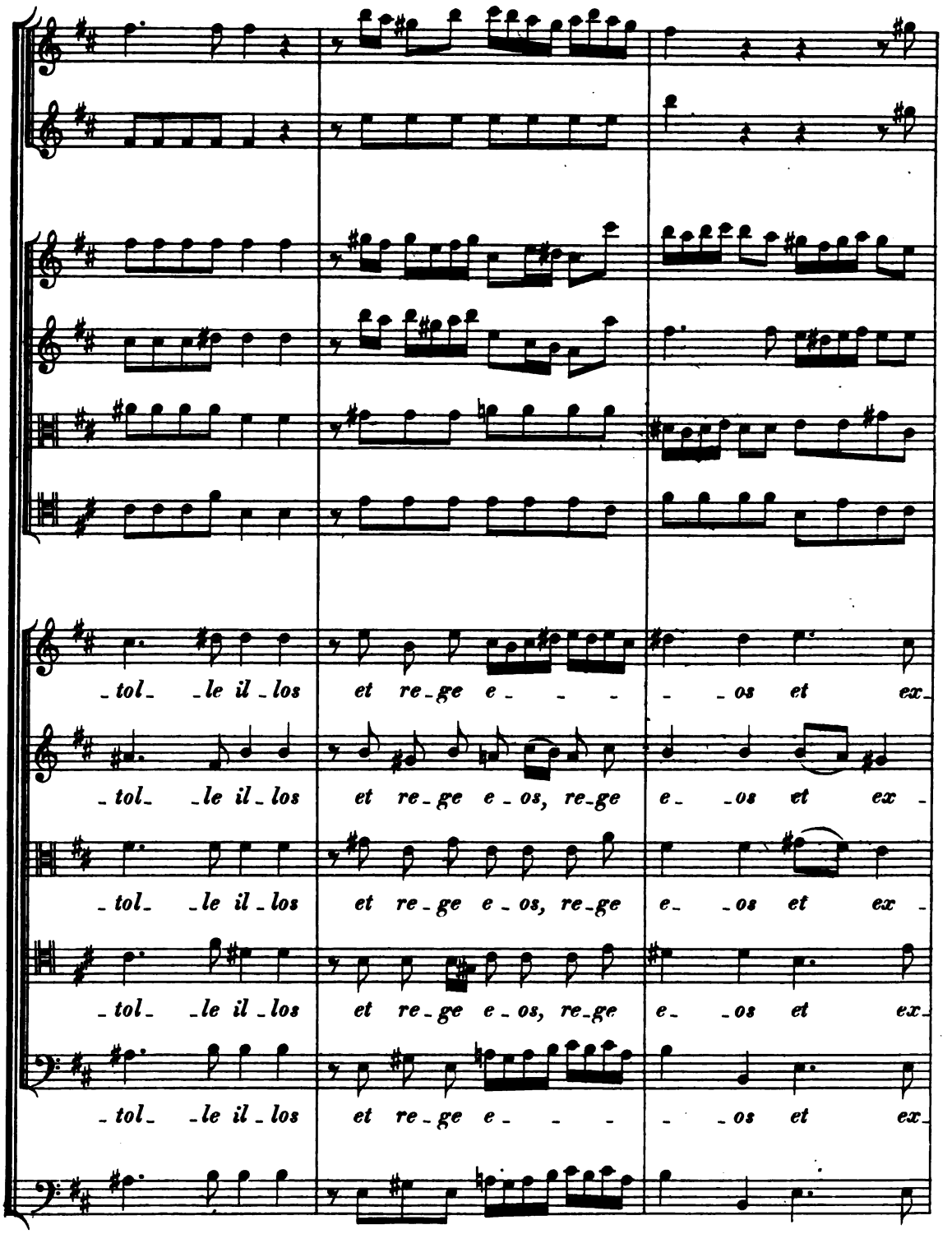




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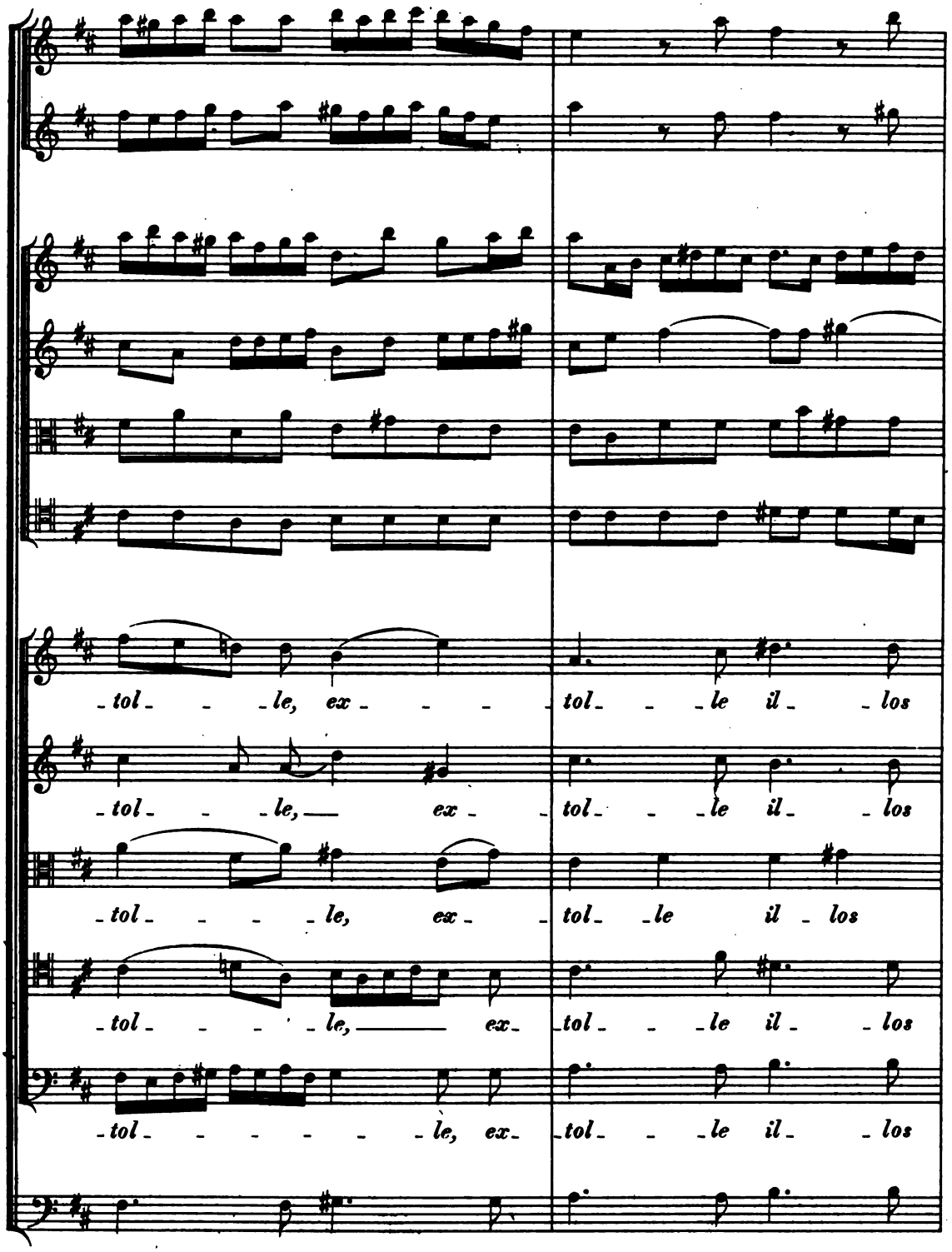




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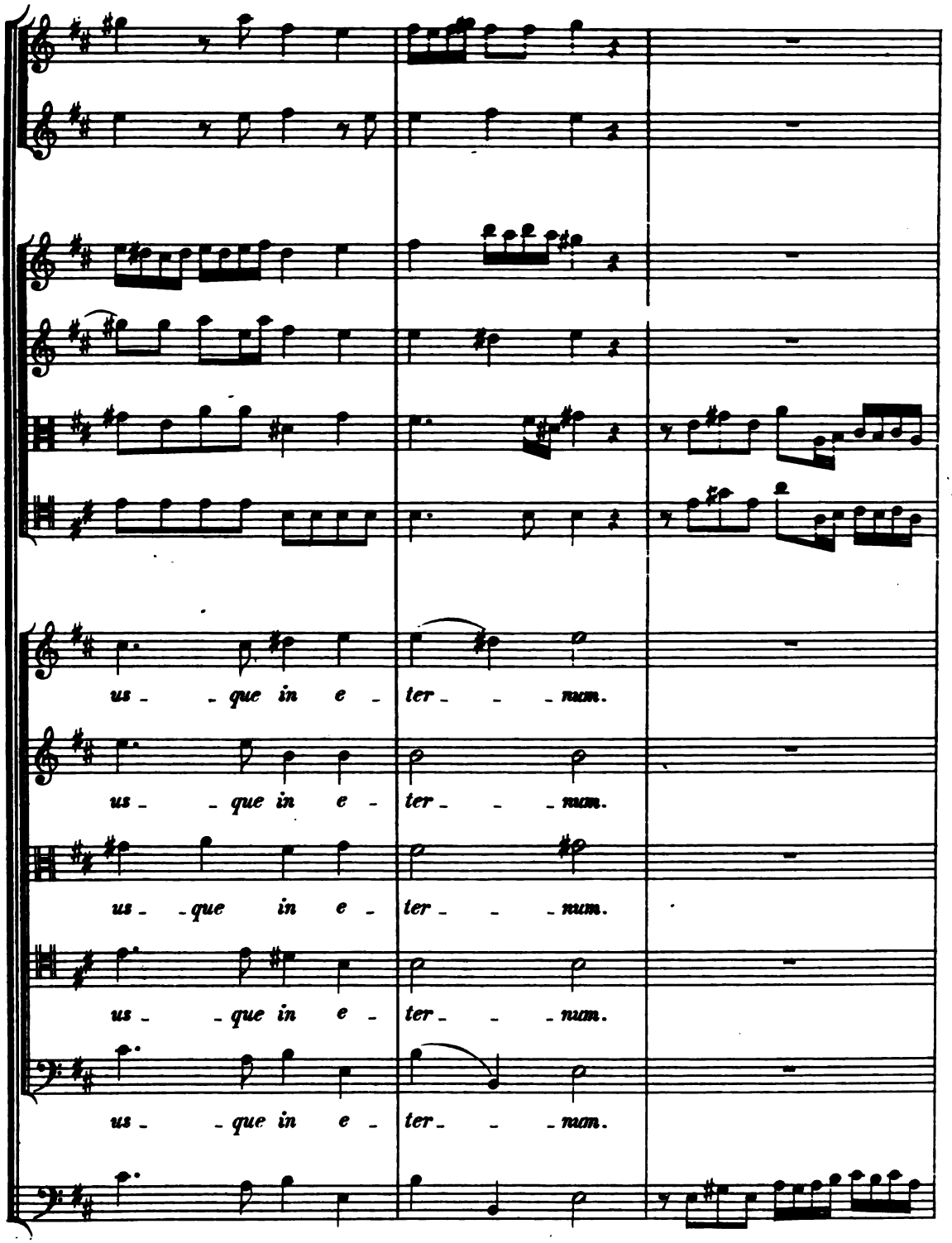




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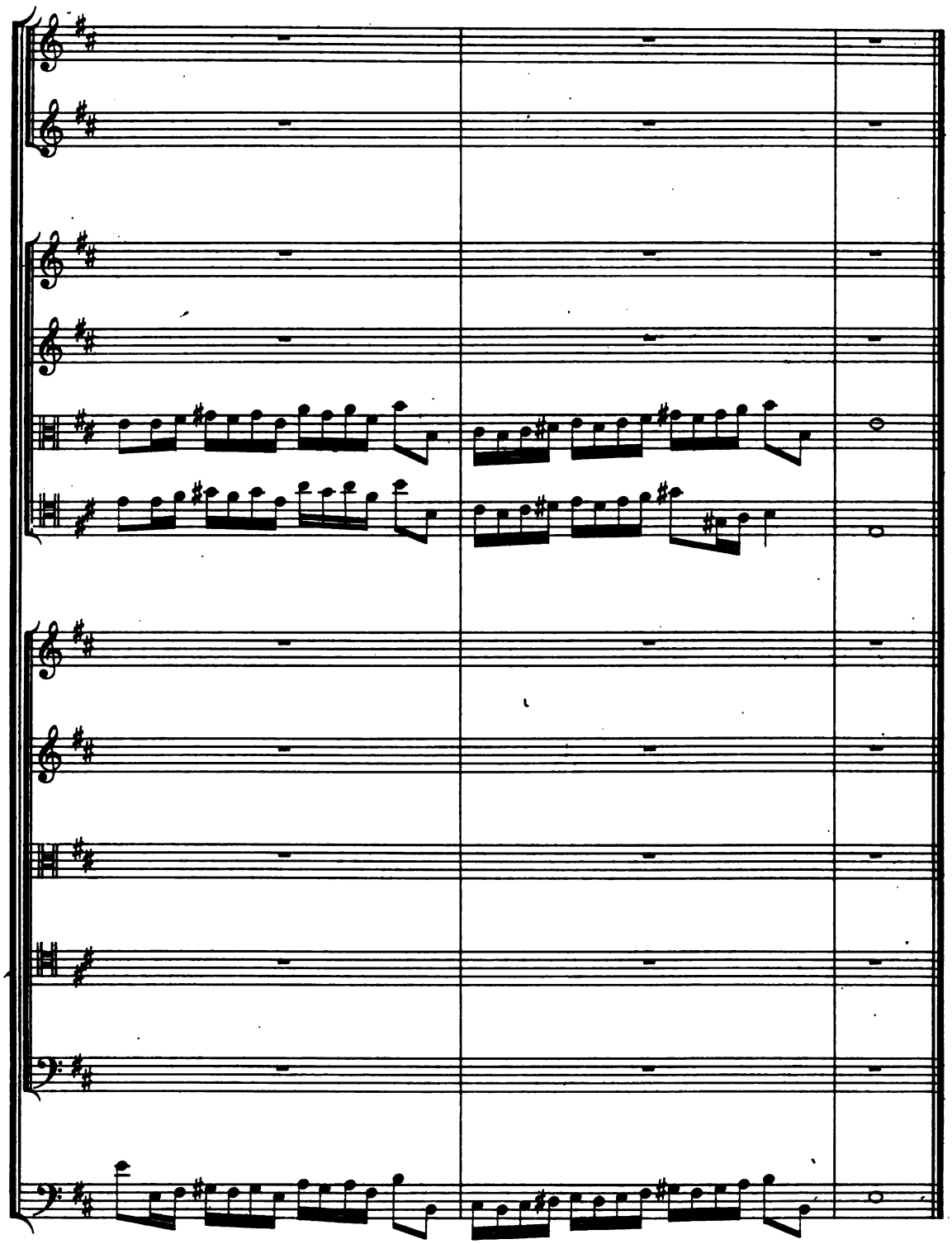

HW: S.2.

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us - - que in e - ter - - - num.

us - - que in e - ter - - - num.

us - - que in e - ter - - - num.

us - - que in e - ter - - - num.

us - - que in e - ter - - - nam.



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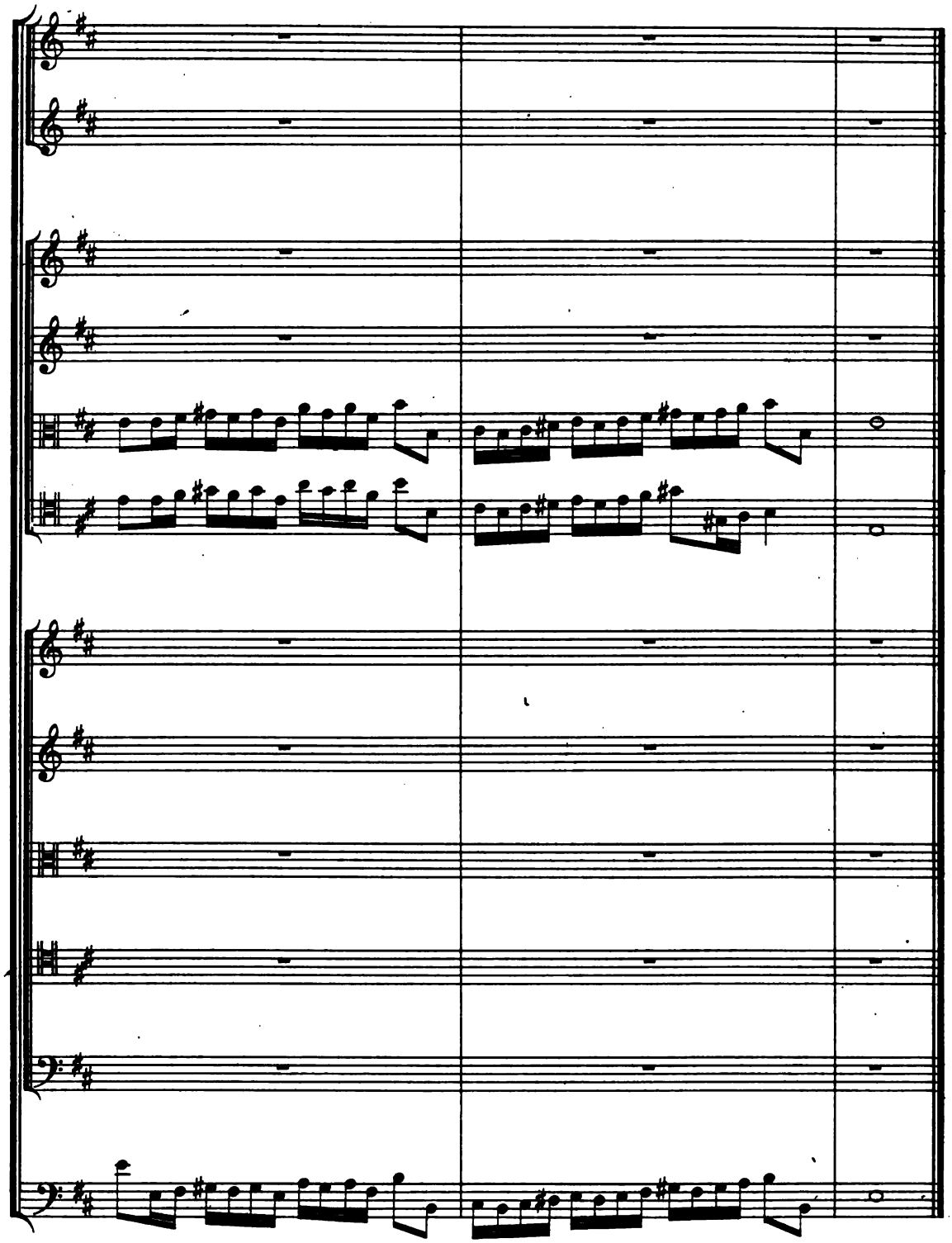

HW: S.2.

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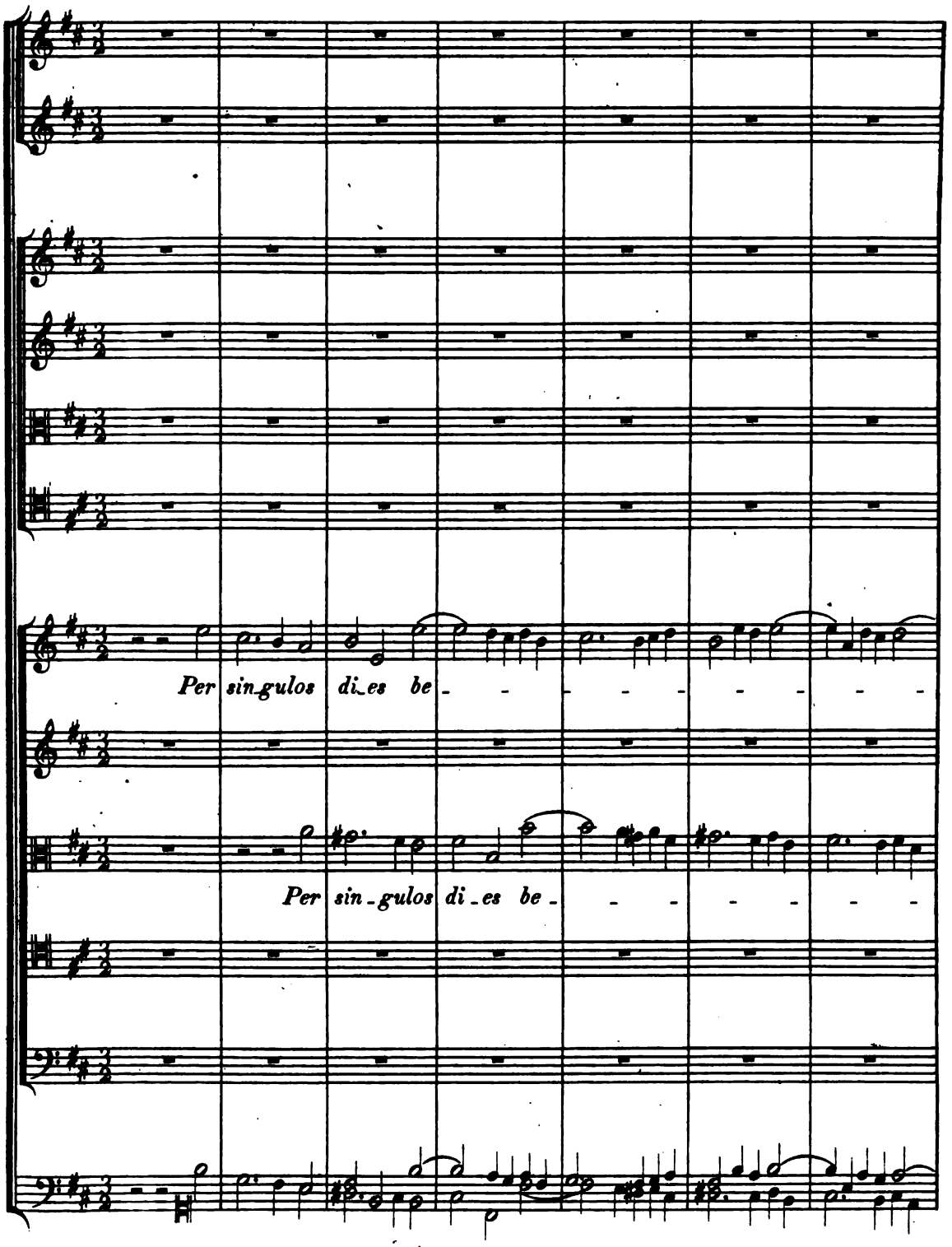


HW: S. 2.

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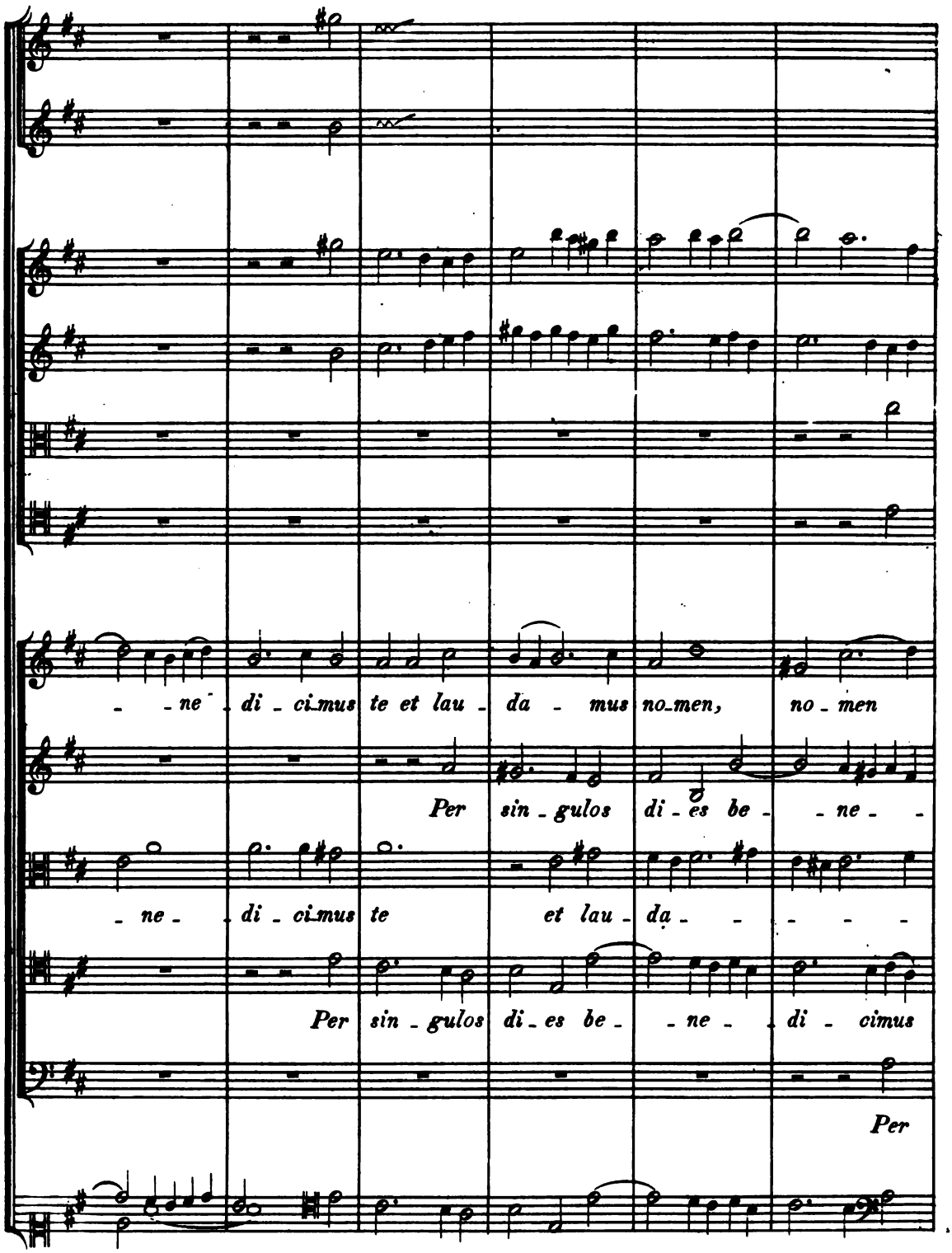




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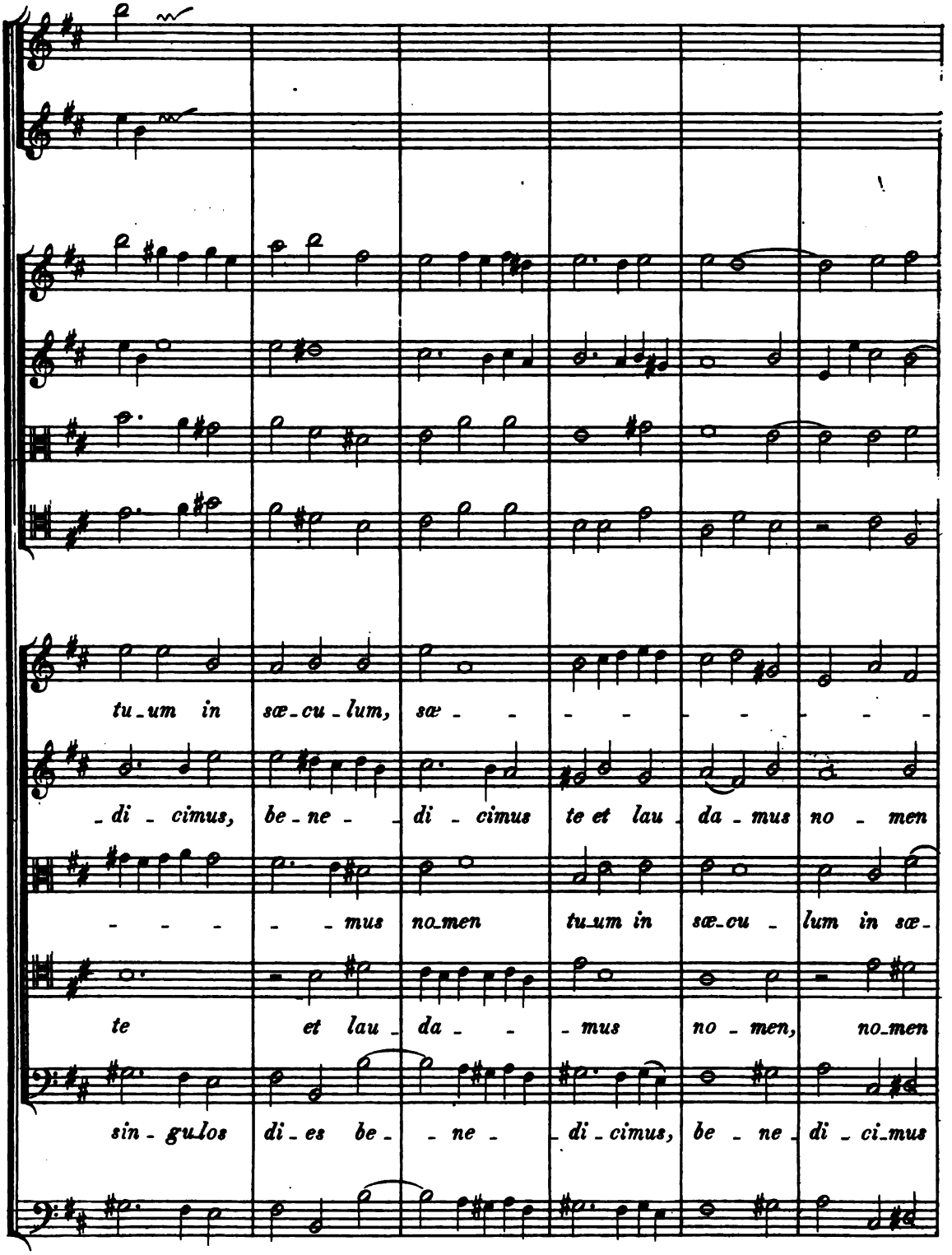




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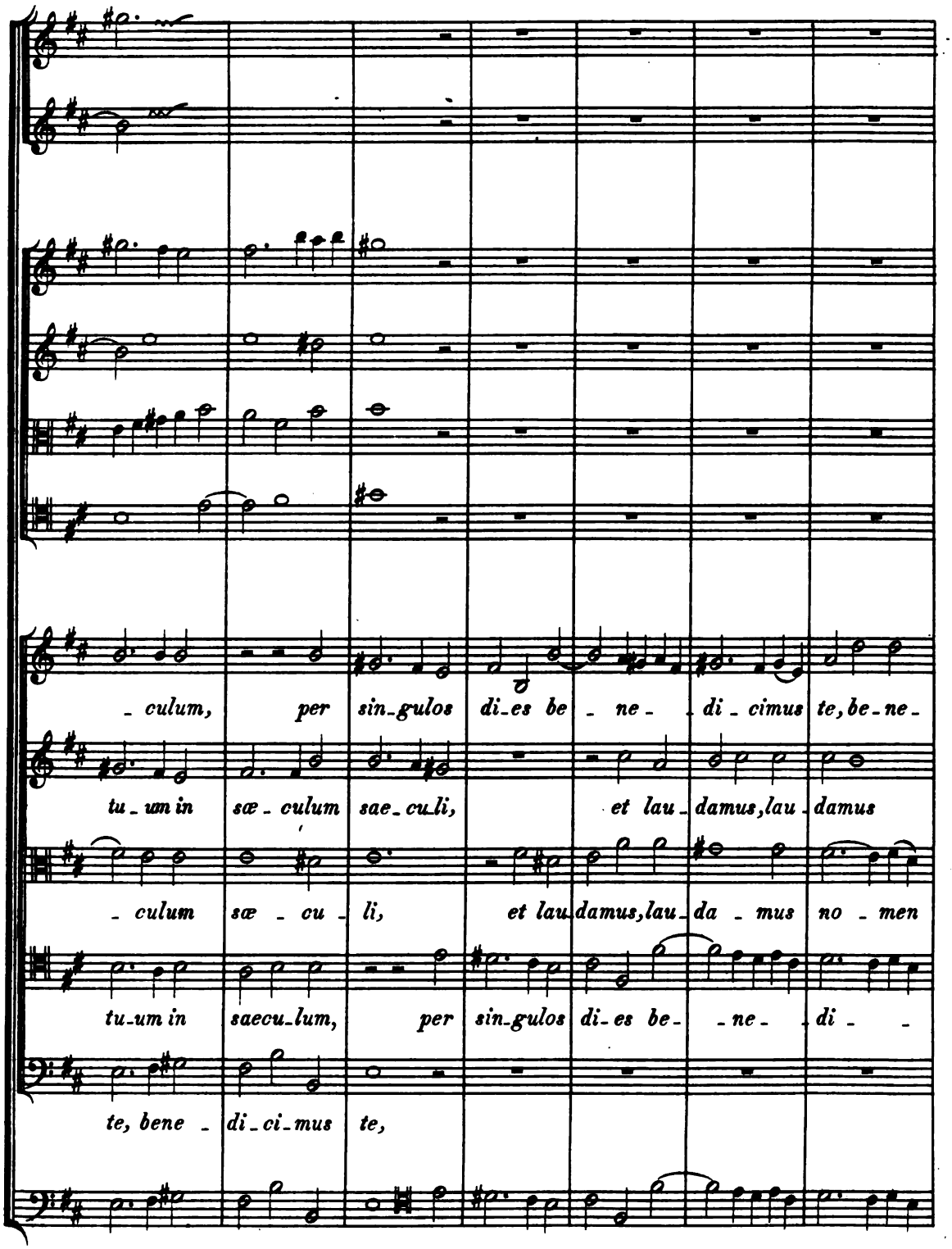




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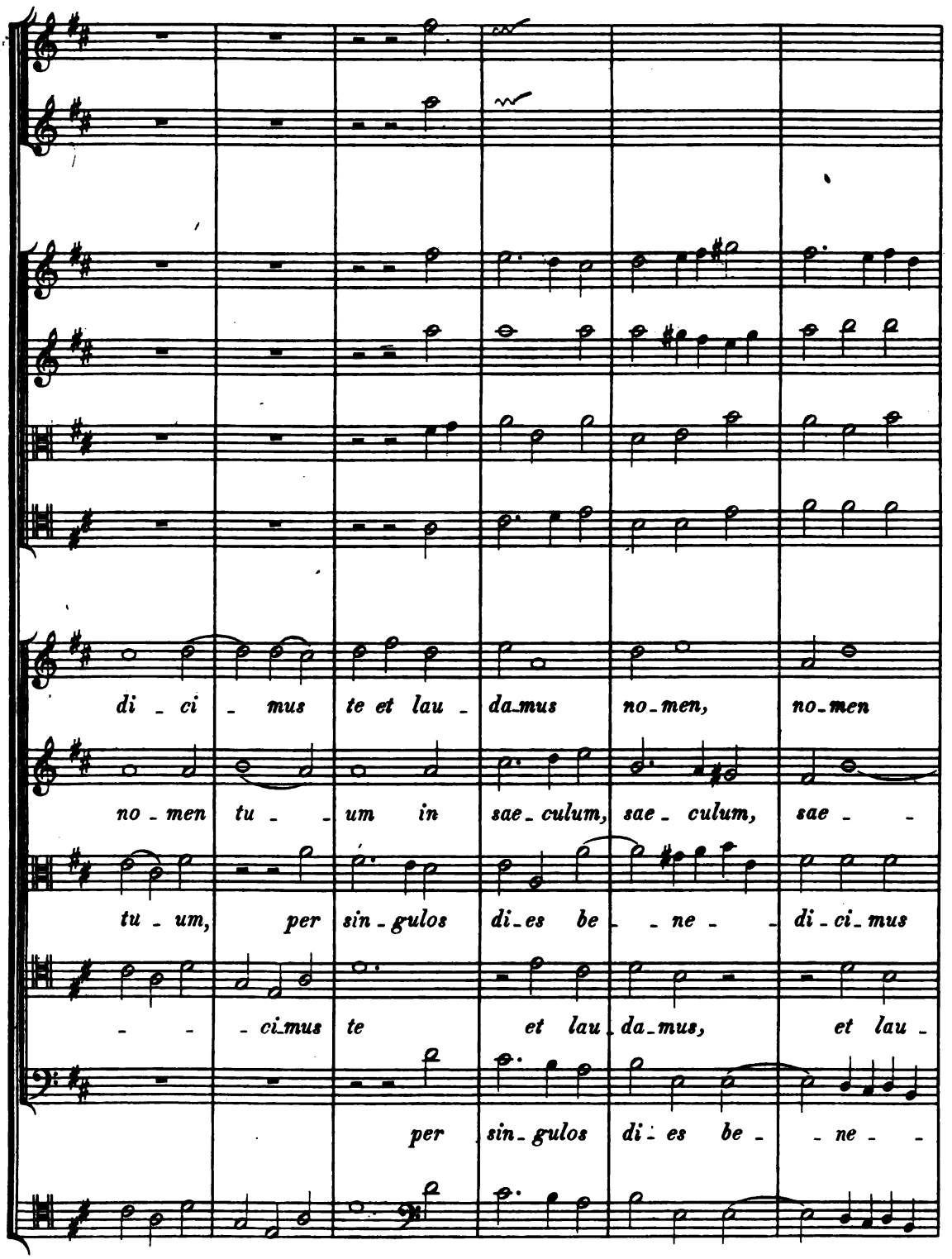




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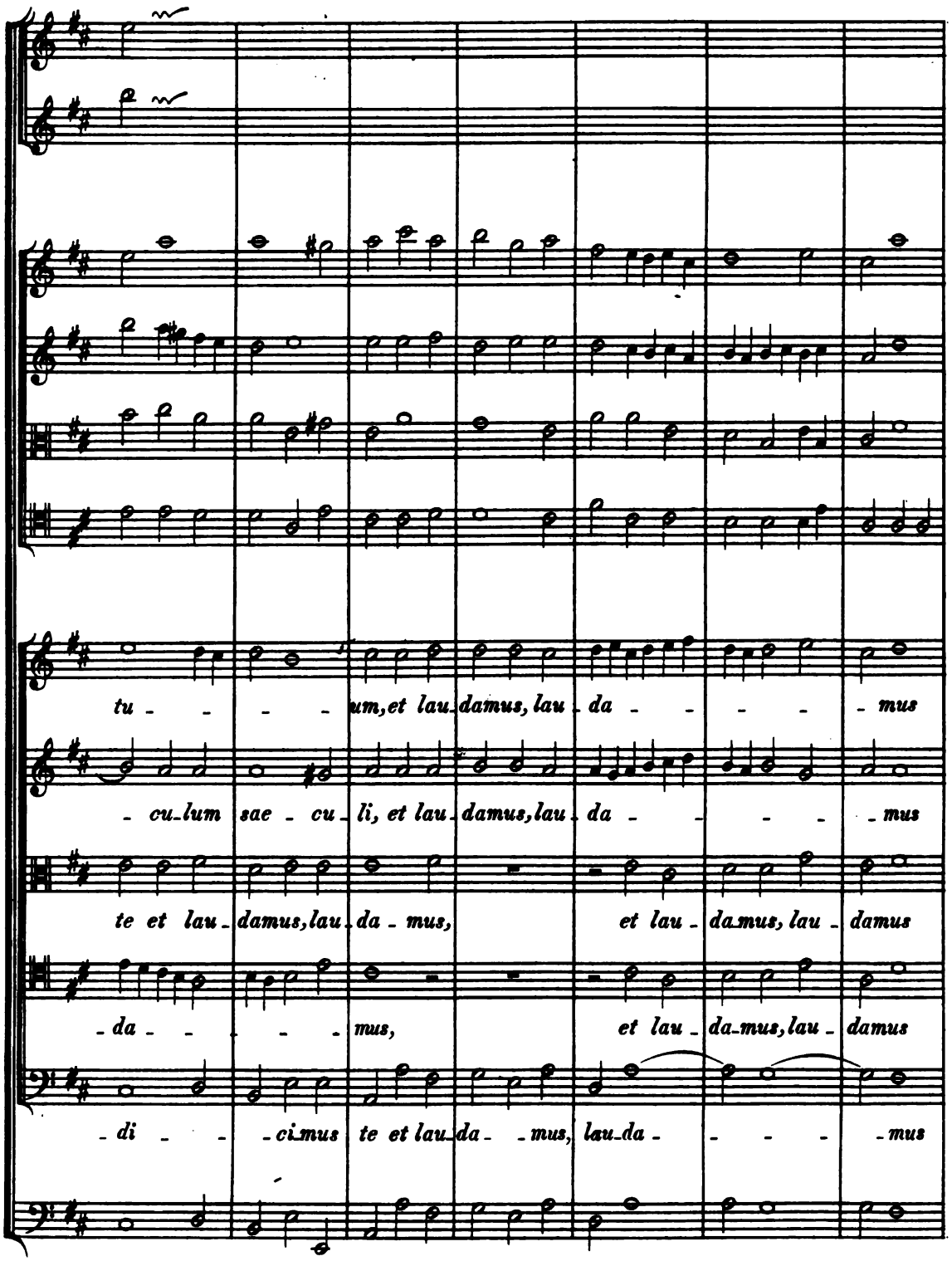




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no - men tu - um in sæ - - - - - - - -

no-men tu - um in sæ - - - - - - - -

no-men tu - um in sæ - cu-lum sæ - - - - -

no - men tu - um in sæ - - cu - lum, in sæ - -

no- -men tu - um in sæ - - - - - - - -

HW: S.2.

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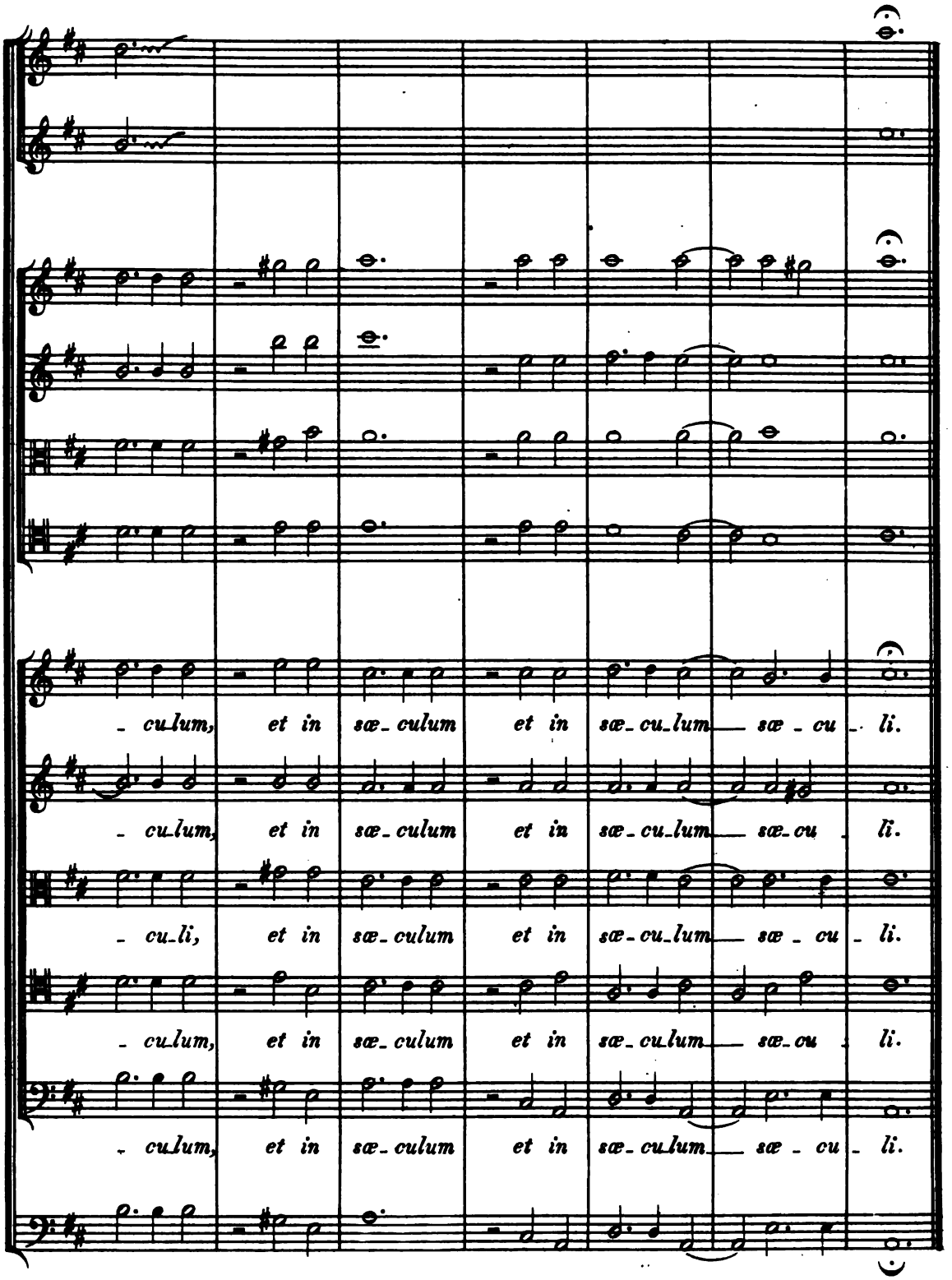




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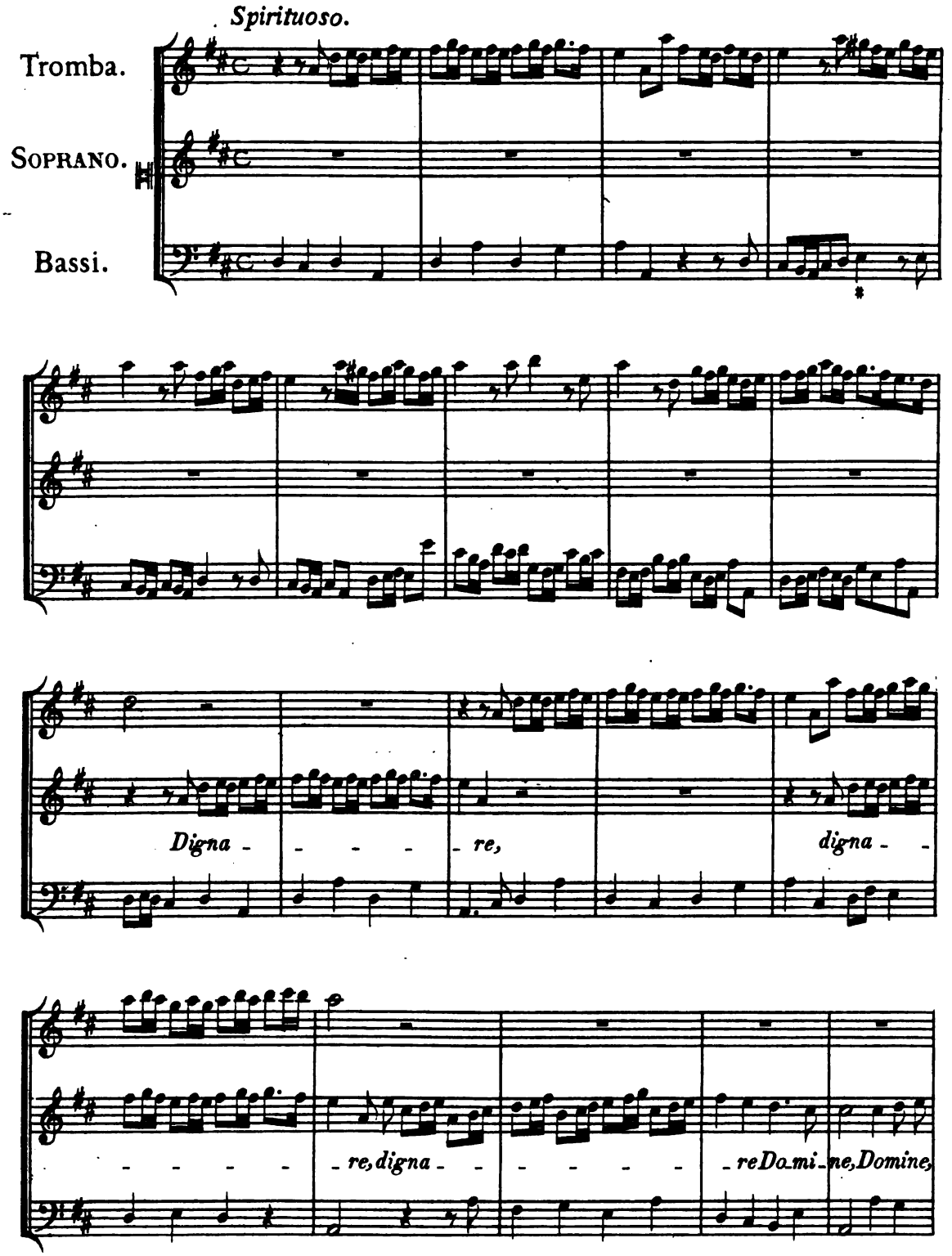




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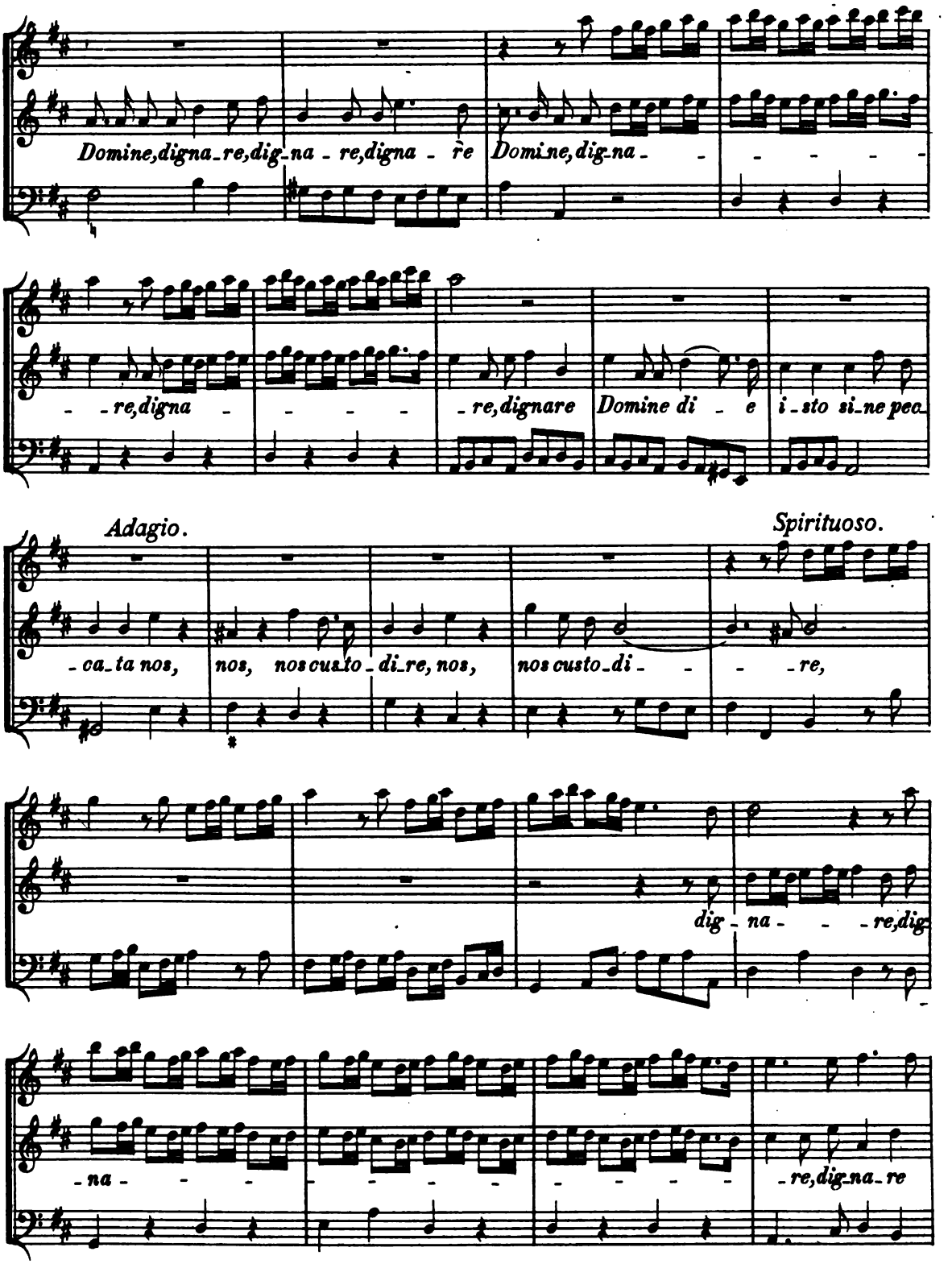




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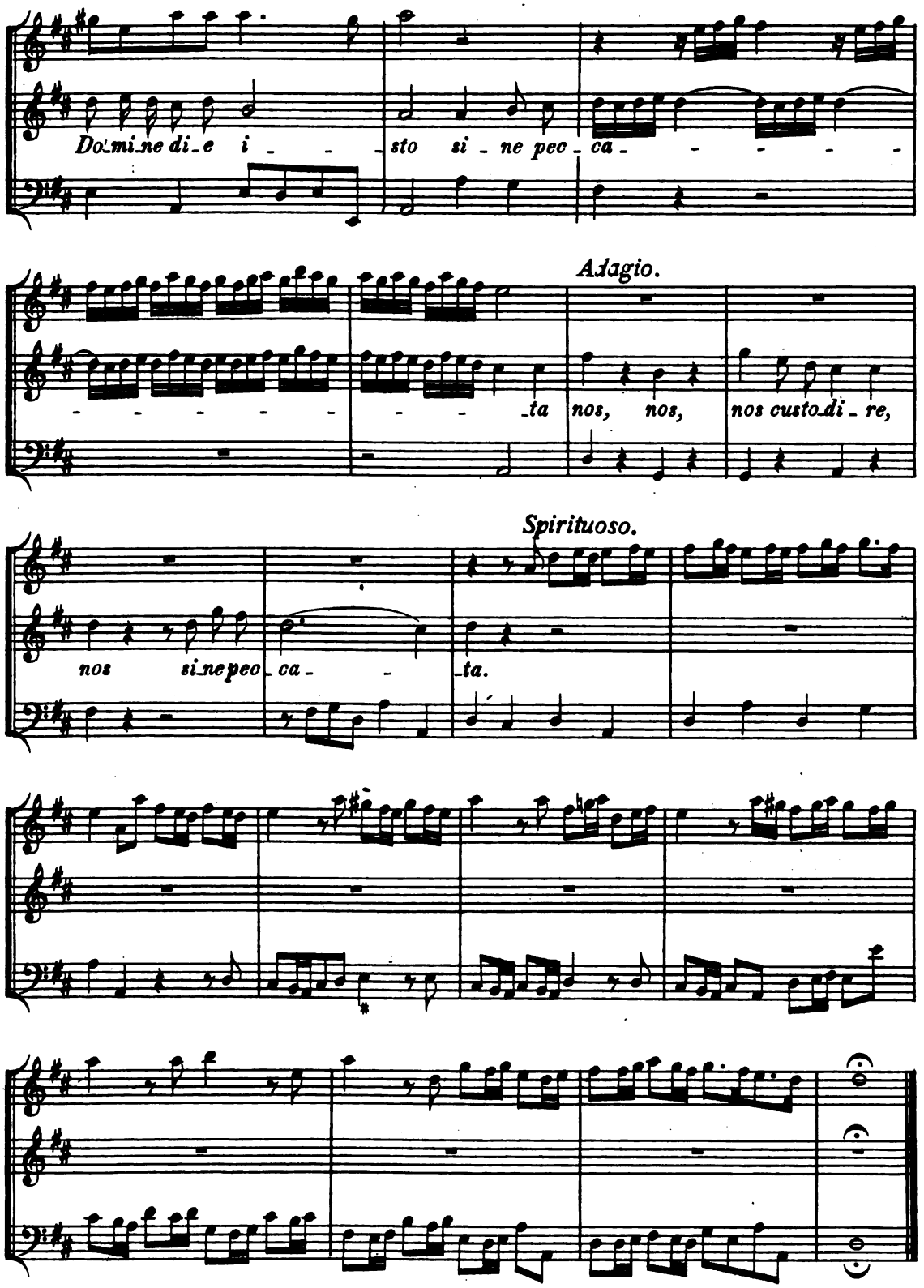




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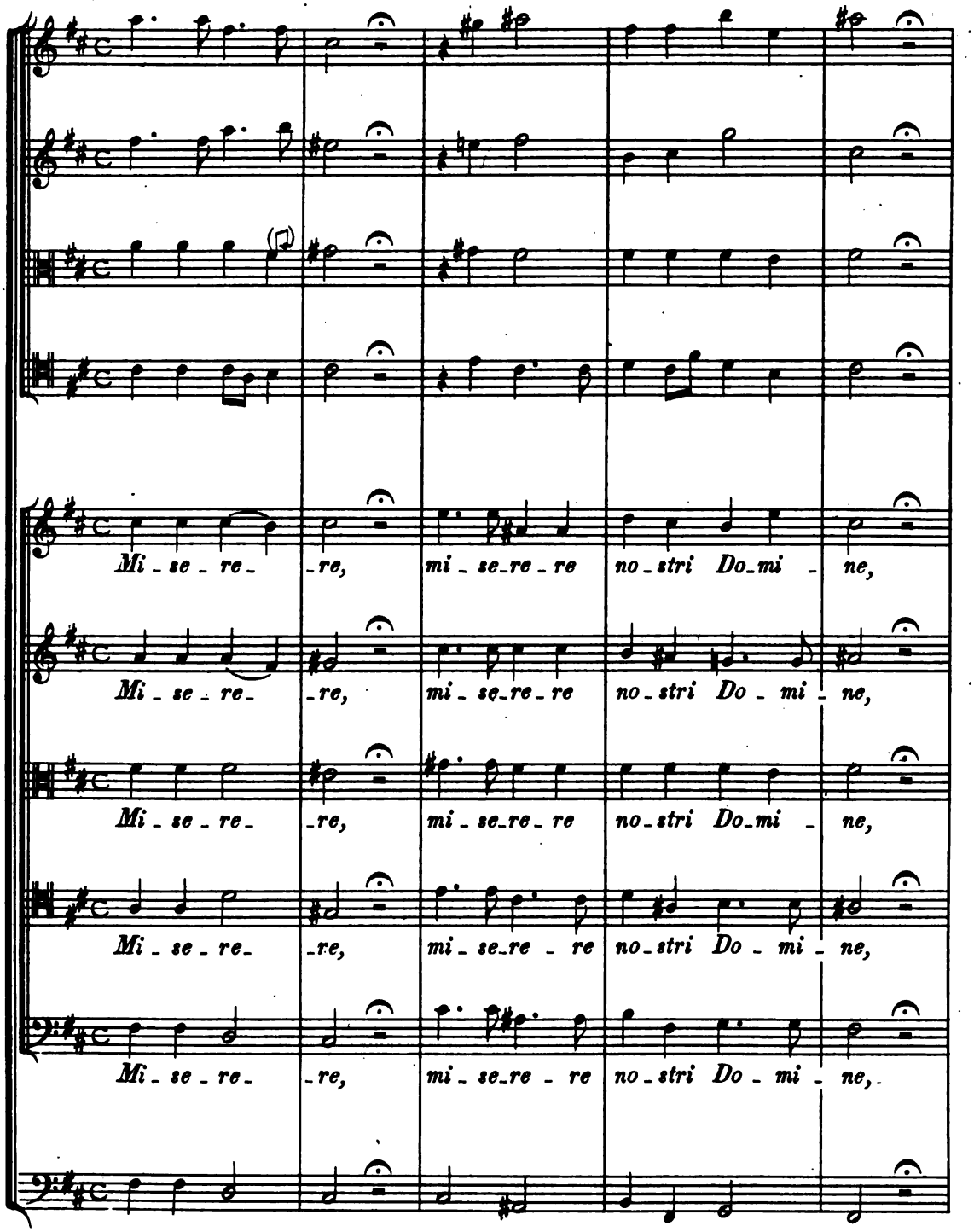




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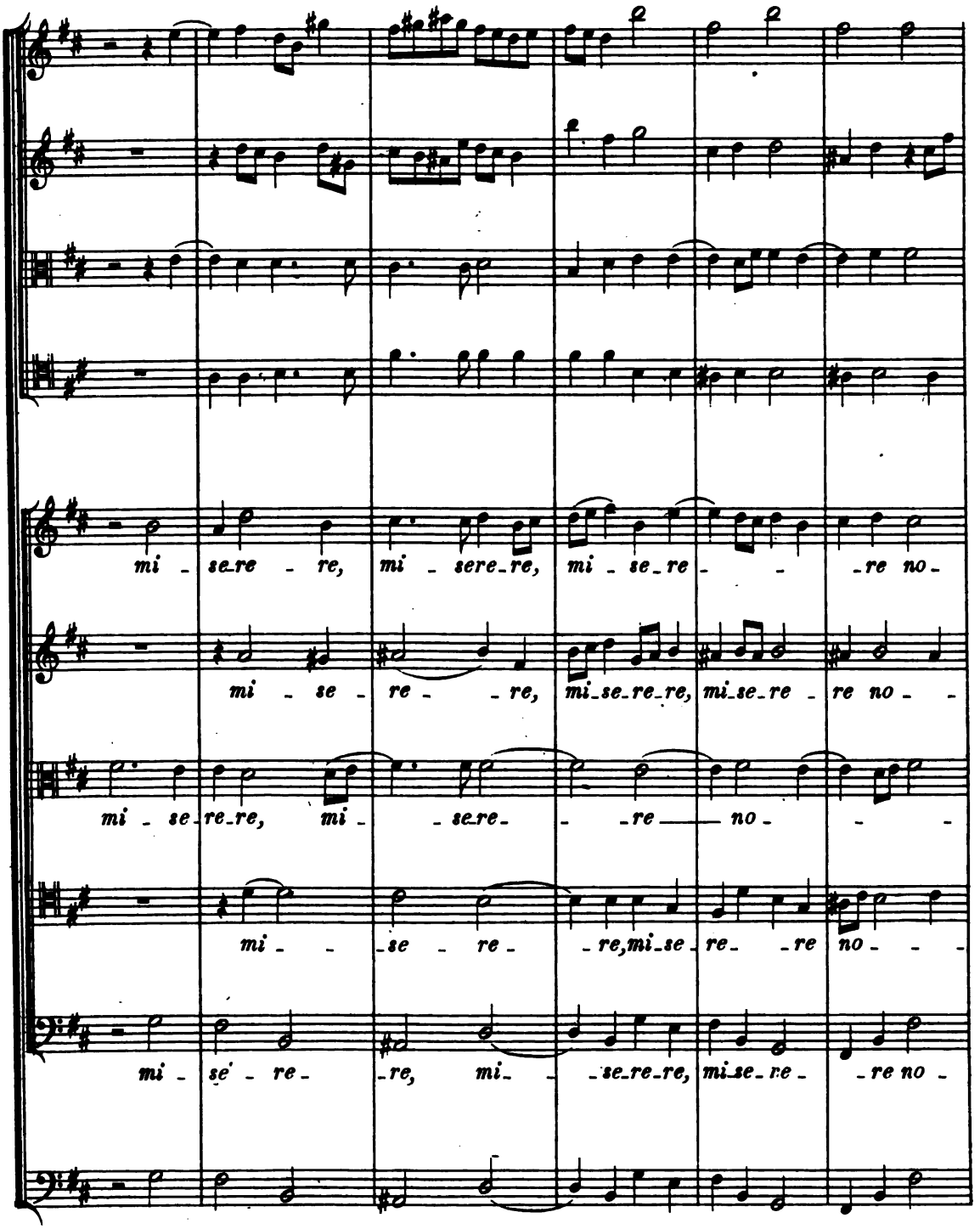




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-stri, mi-se-re - re, mi- -se- - -re-re no- -stri.

-stri, mi - se - re - re no- - - -stri.

-stri, mi - se-re-re no - - - - - -stri.

-stri, mi - se - re - re no- - - - -stri.

-stri,mi-se - re - re, mi- - se - re- - -re no - stri.



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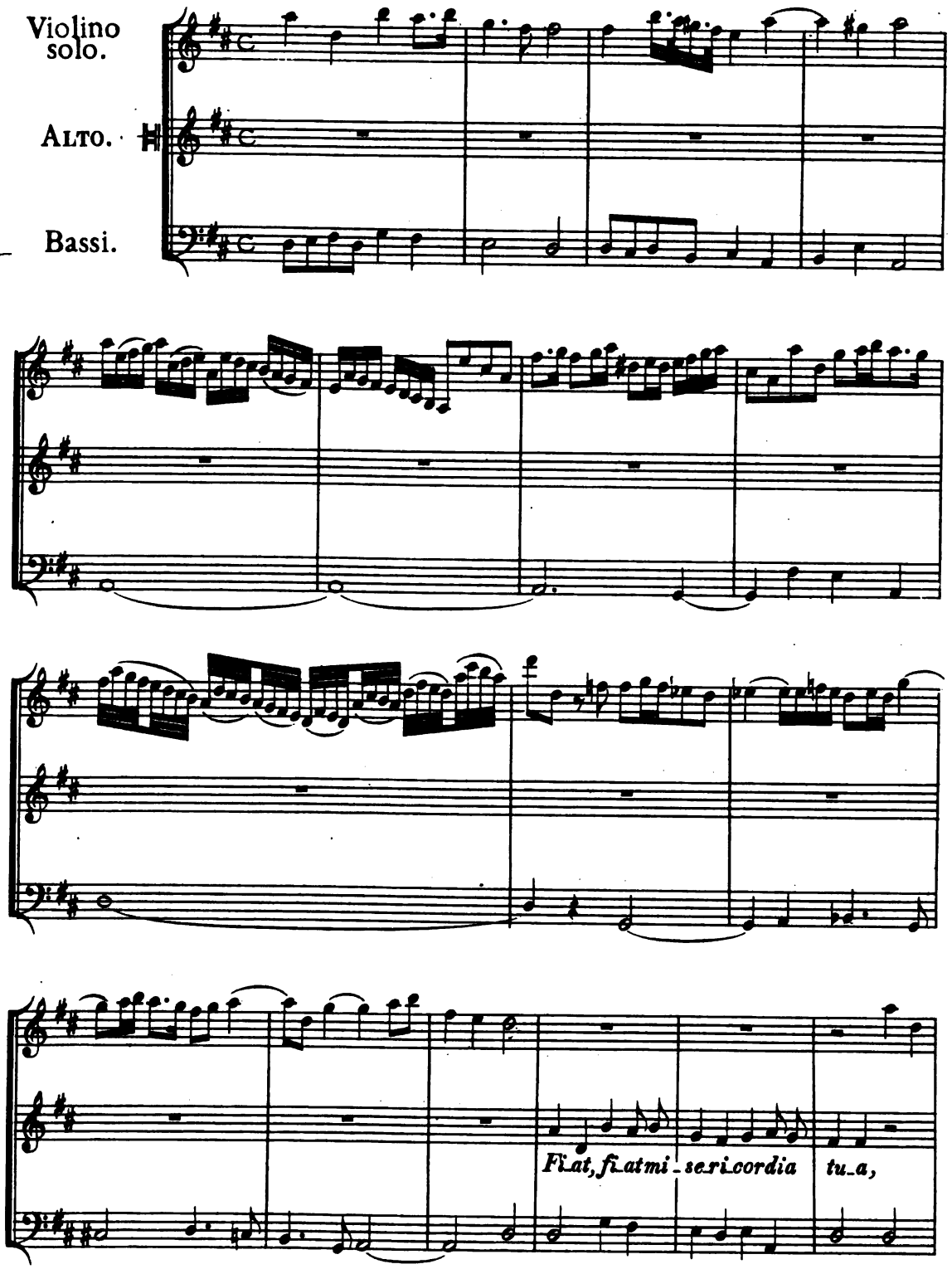




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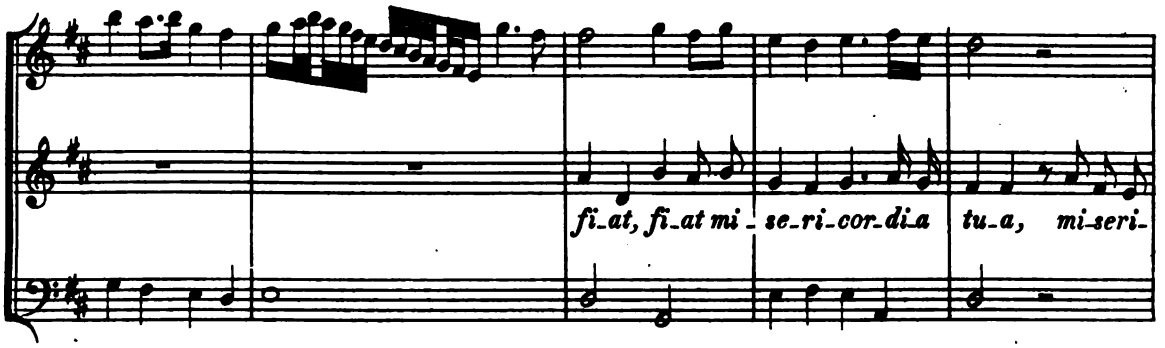


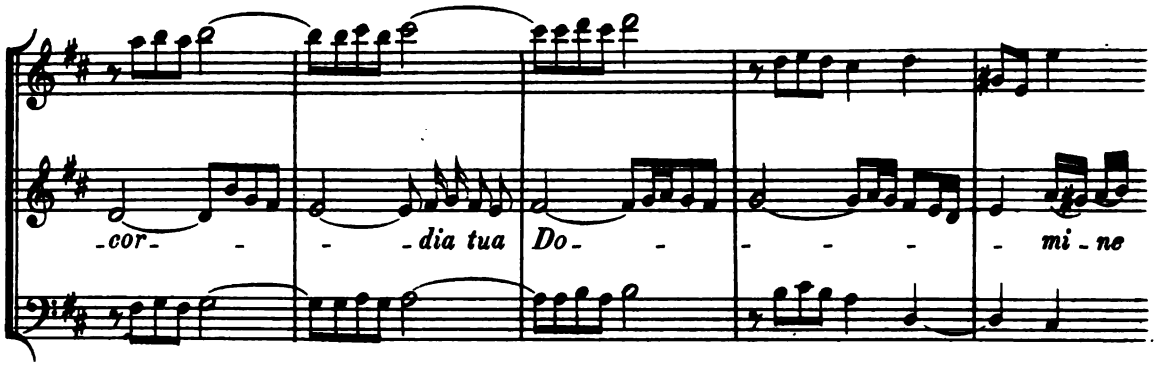


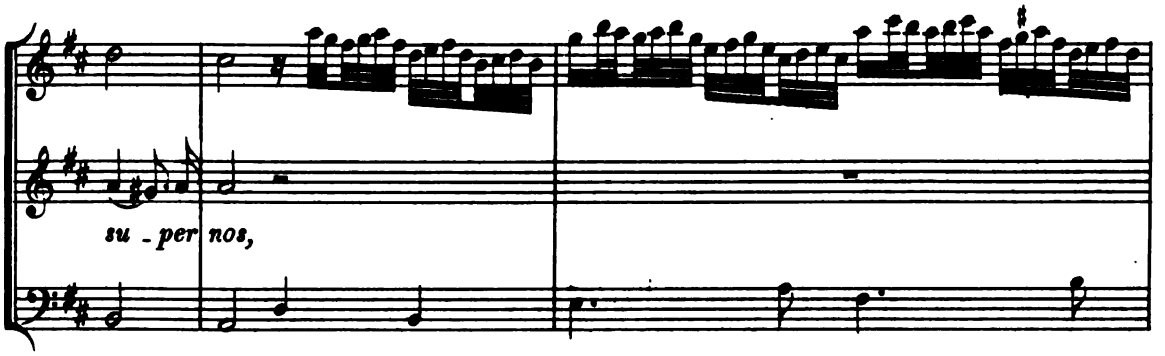


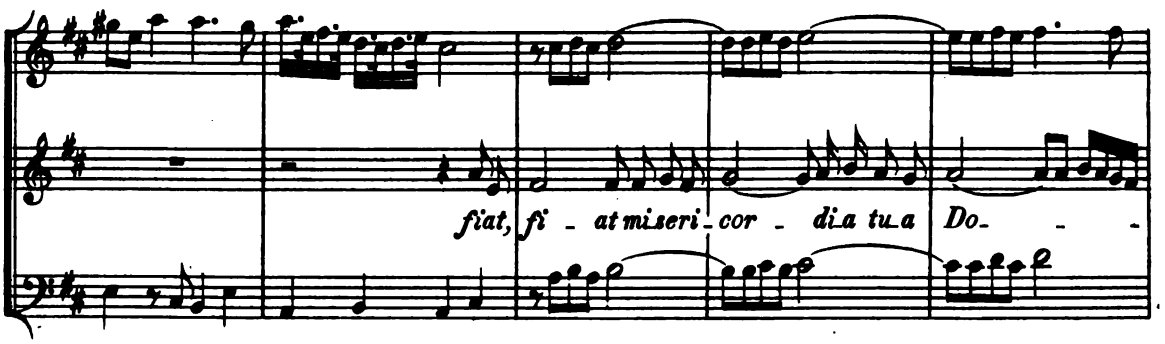




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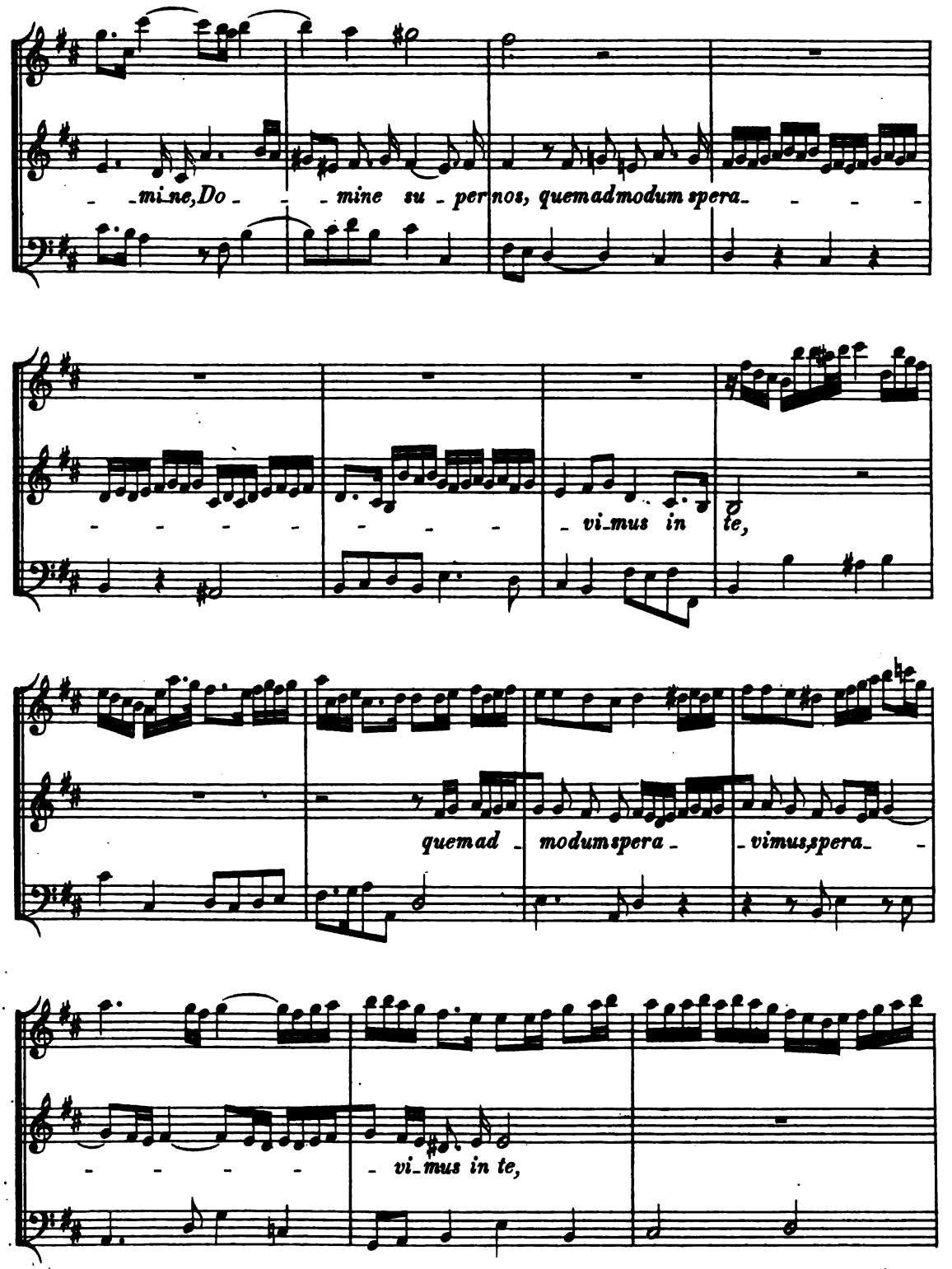




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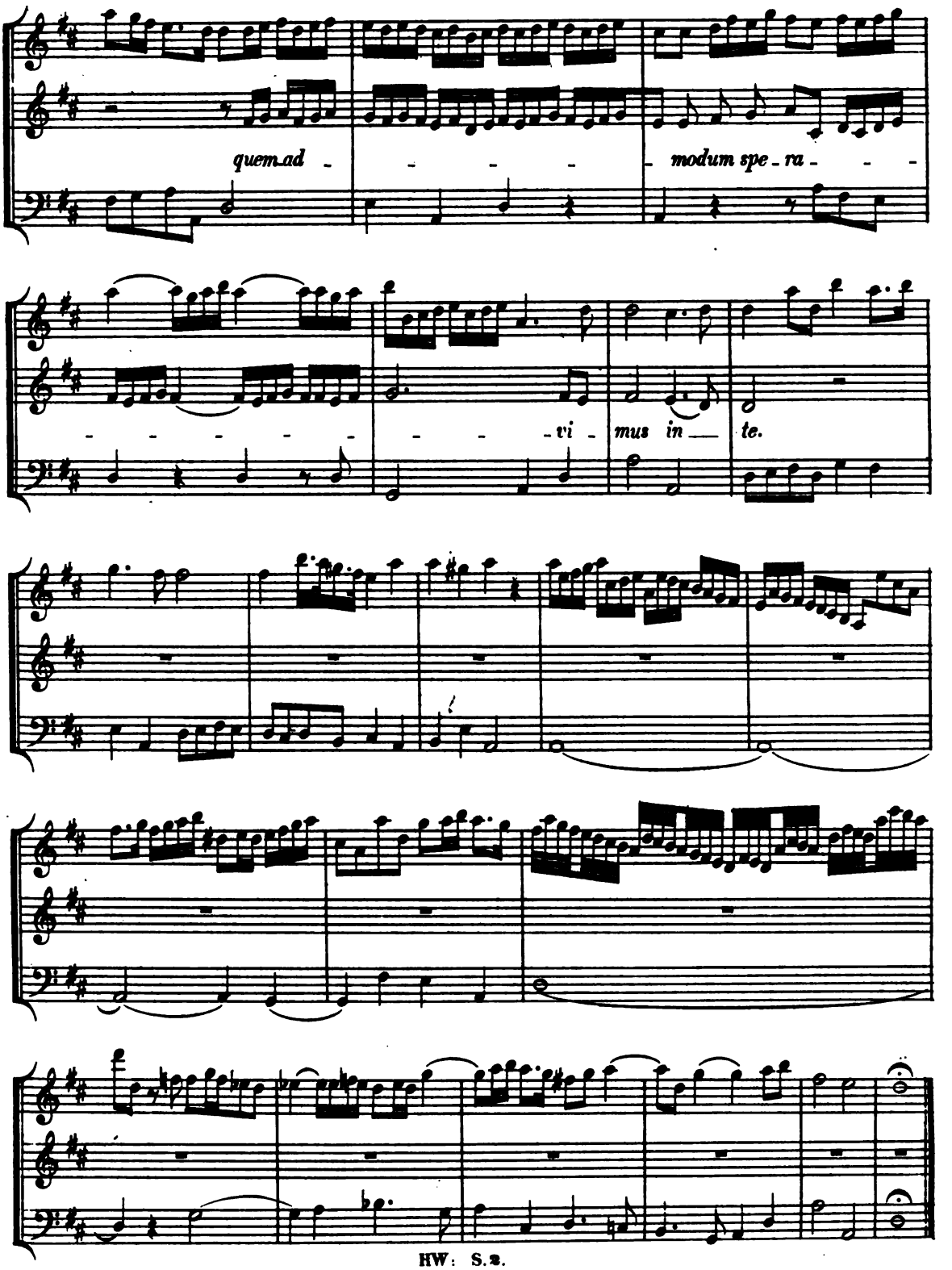




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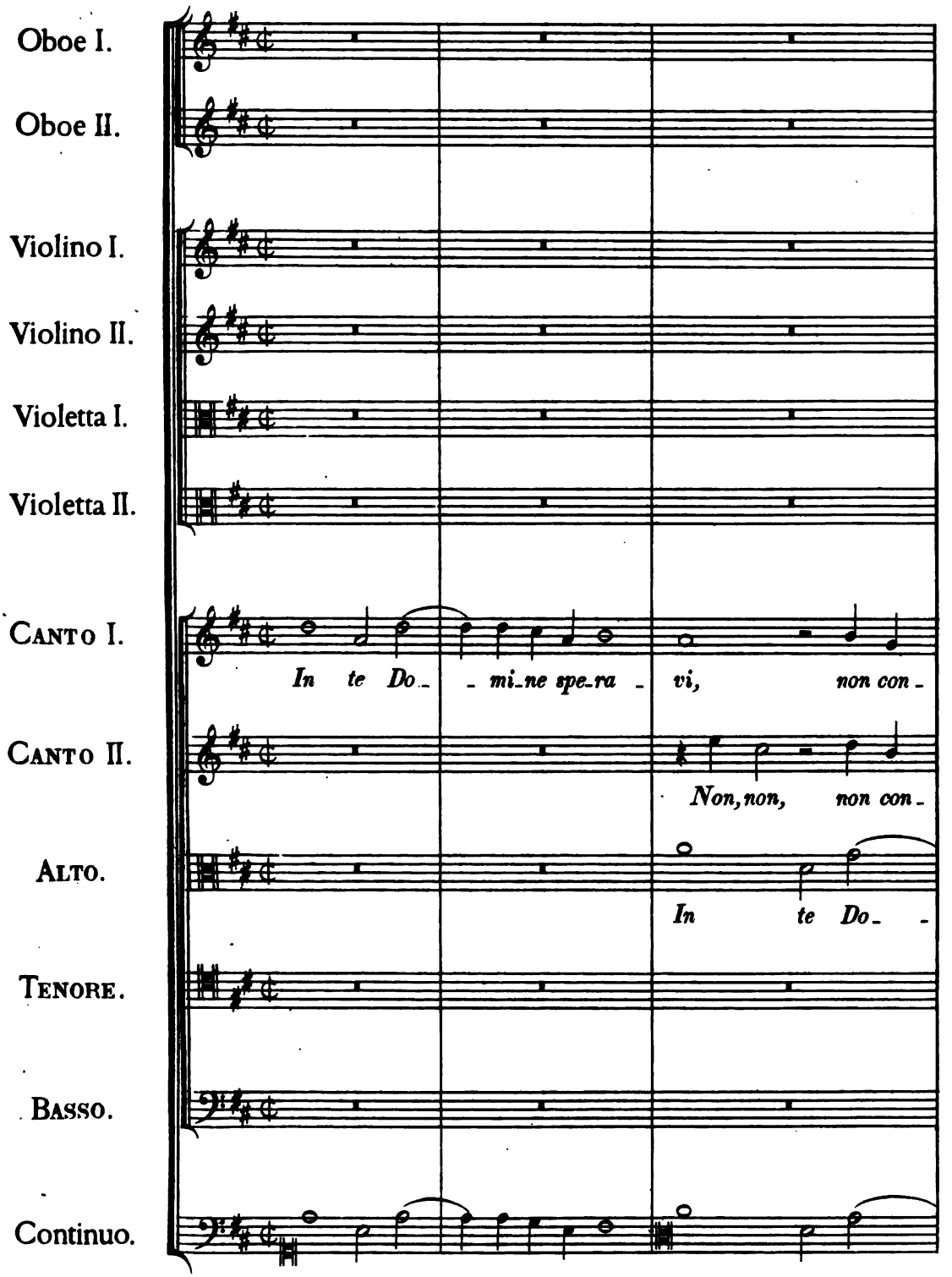


HW: S.2.

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-fundar in e-ter- -num, non, non, non con-fundar in e-ter- - - num, non con-

-fundar in e-ter- num, non, non con-fun-dar, non, non, non, non con-

-mi-ne spera- vi, non, non, non con-fundar in e-ter- num, non, non con-

In te Do- -mi-ne spera- vi, non con-

In te Do-

Tutti.



Digitized by Google

-fun - dar, in te Do - - mi - ne spe - ra - - - -

-fun - dar, in te Do - - mi - ne spe - ra - -

-fundar in e - ter - - num, nonnon confun - - dar in e - ter - num,

-fundar in e - ter - - num, nonnon confun - dar, non confundar in e -

- mi - ne spera - - vi, non con - fundar in e - ter - -



Digitized by Google

-vi, non, non, non, non con-fun-dar in e-ter- -num, non con-fun-dar in e-

-vi, non, non, non, non con-fun- -dar in e-ter-num,

in te Do- -mi-ne spe-ra-vi, non, non con-fun- dar,

-ter-num, in te Do-

-num, in te Do- -mi-ne spe-



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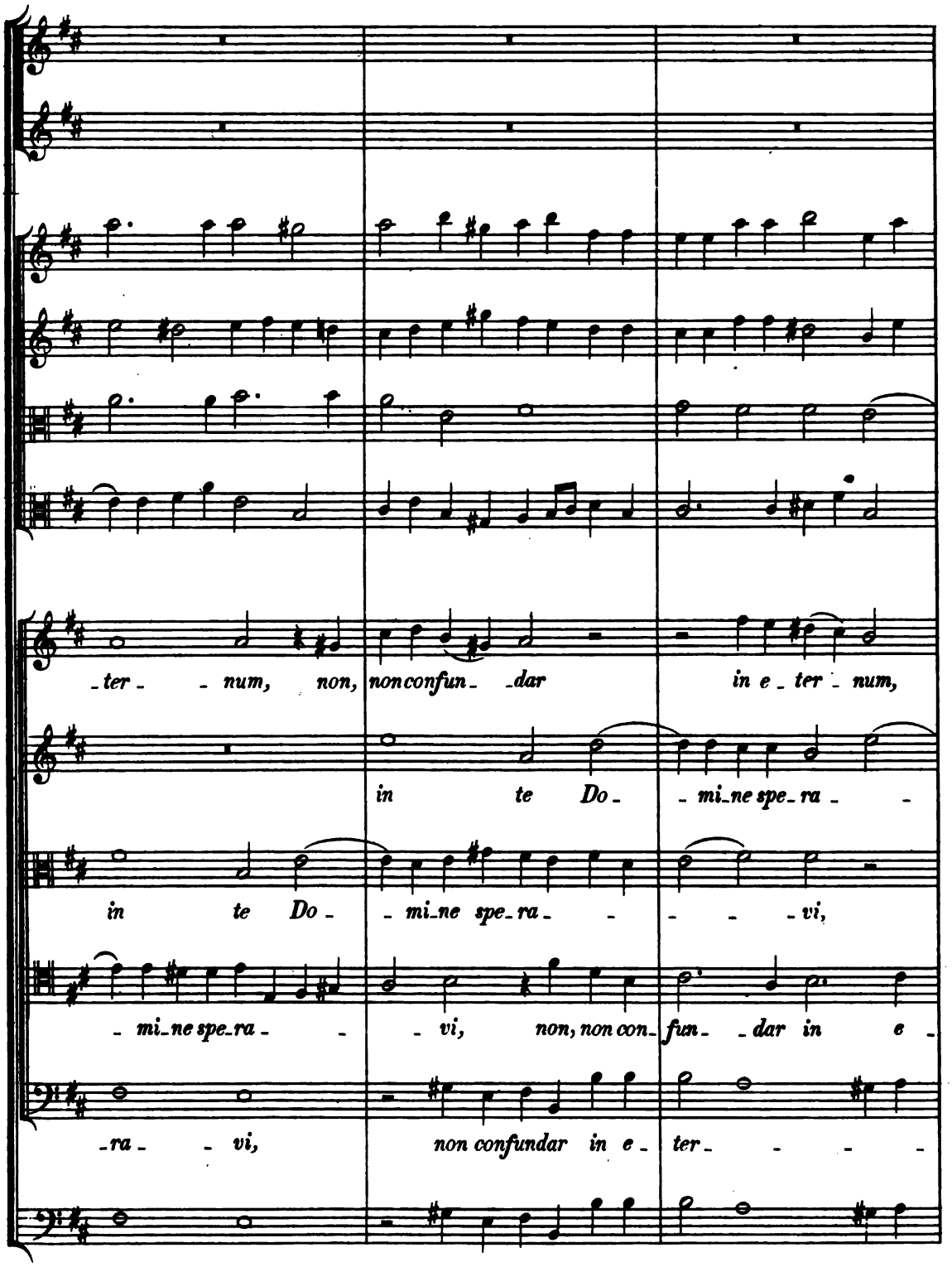




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non, non confundar, non, non confundar in e - ter - - num, non, non con-

- - - vi, non, non, non con-fundar in e - ternum, in

in te Do - - mi - ne spera - - - - vi, non, non con-

- ter - - - - - - - - - - - - num,

- - num, in e - ter - - - - - - num, non, non con-



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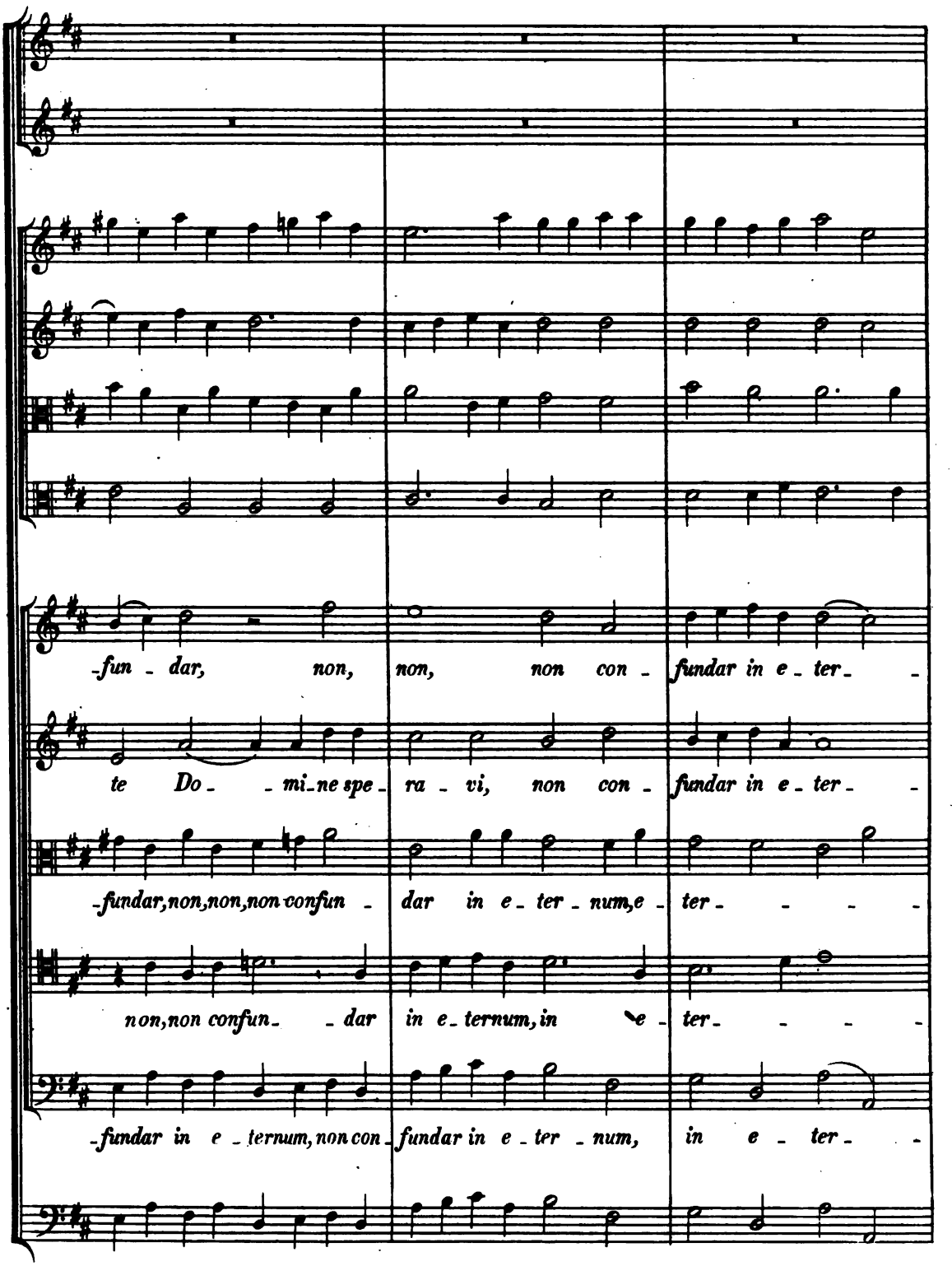




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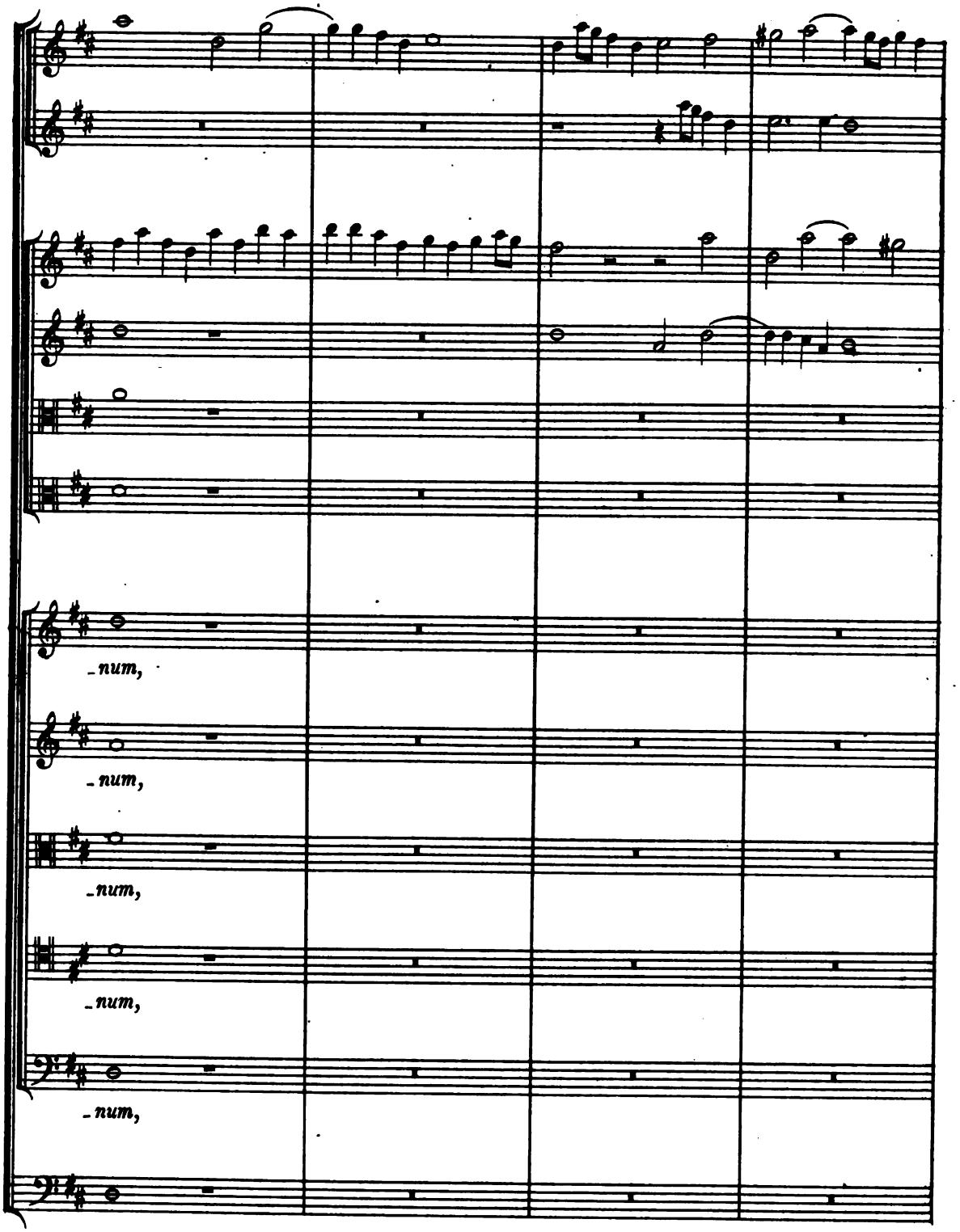




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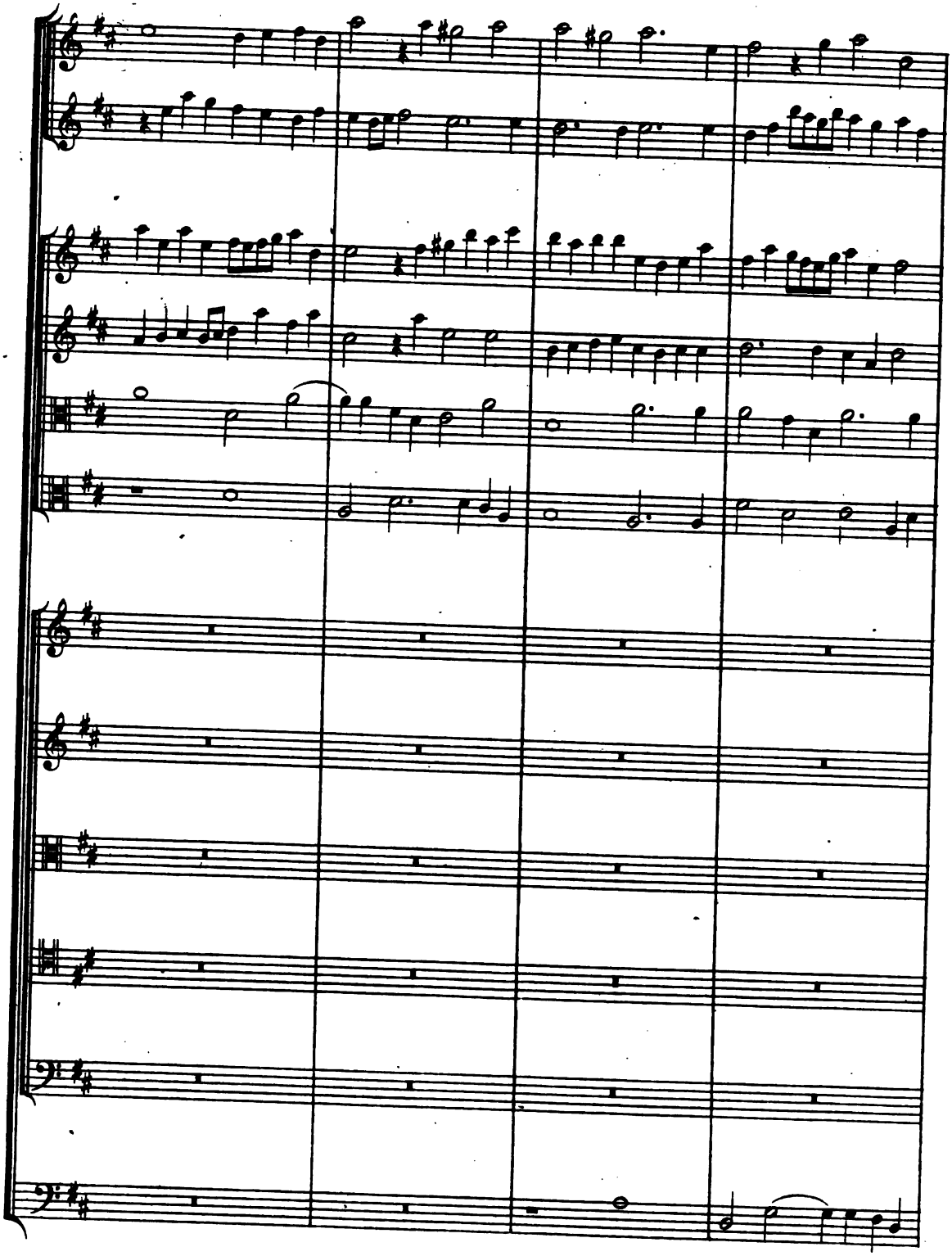

HW: S.2.

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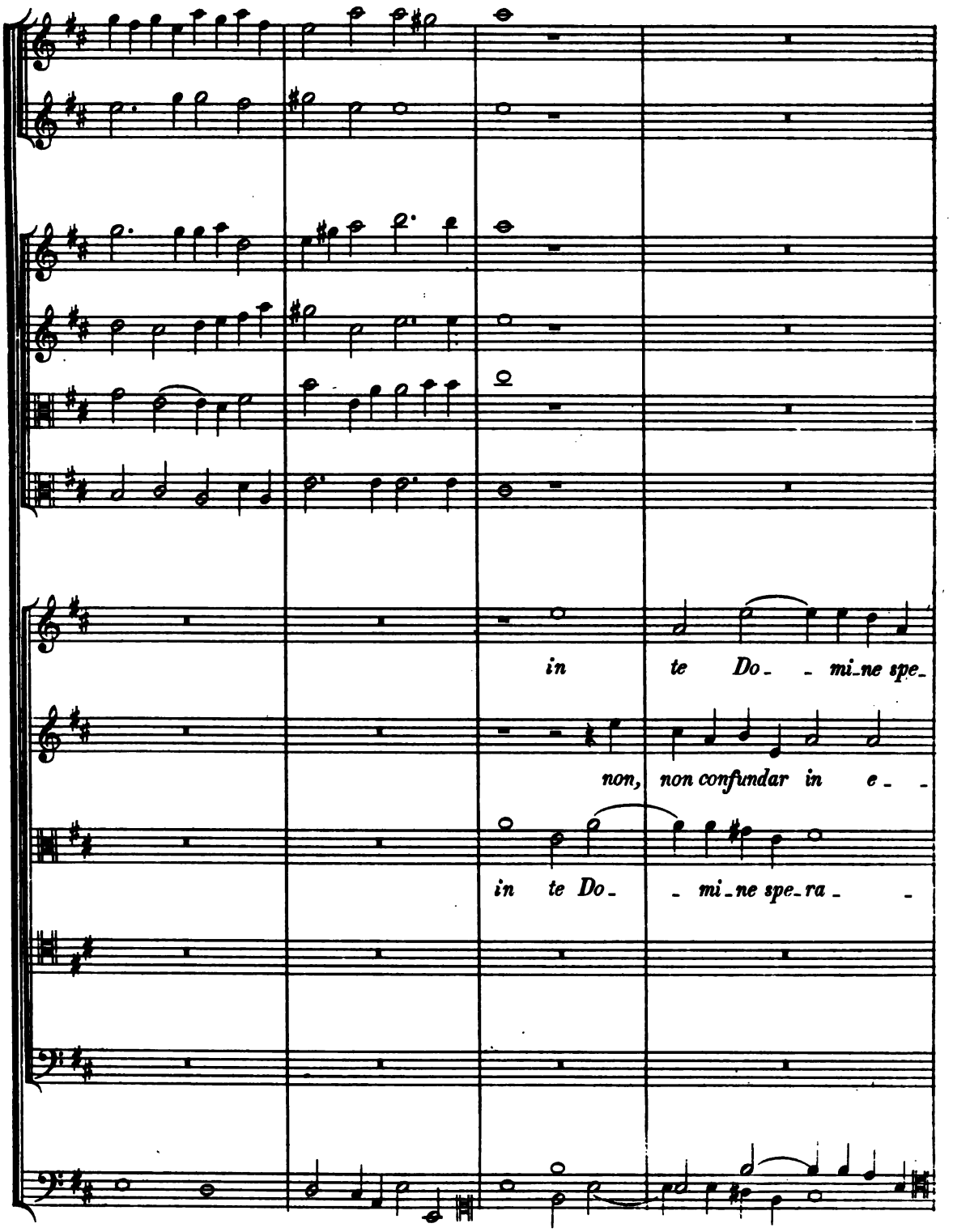




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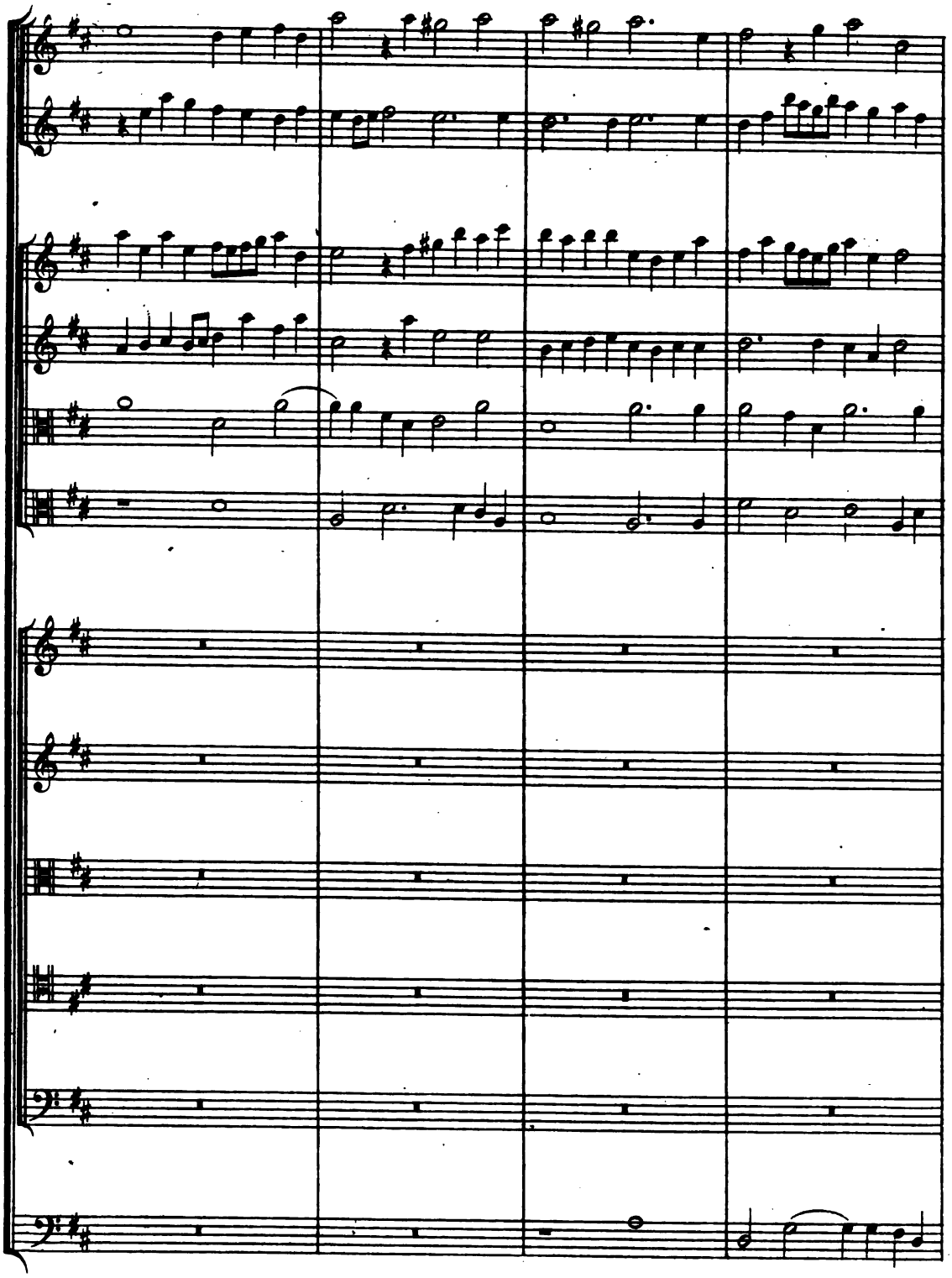



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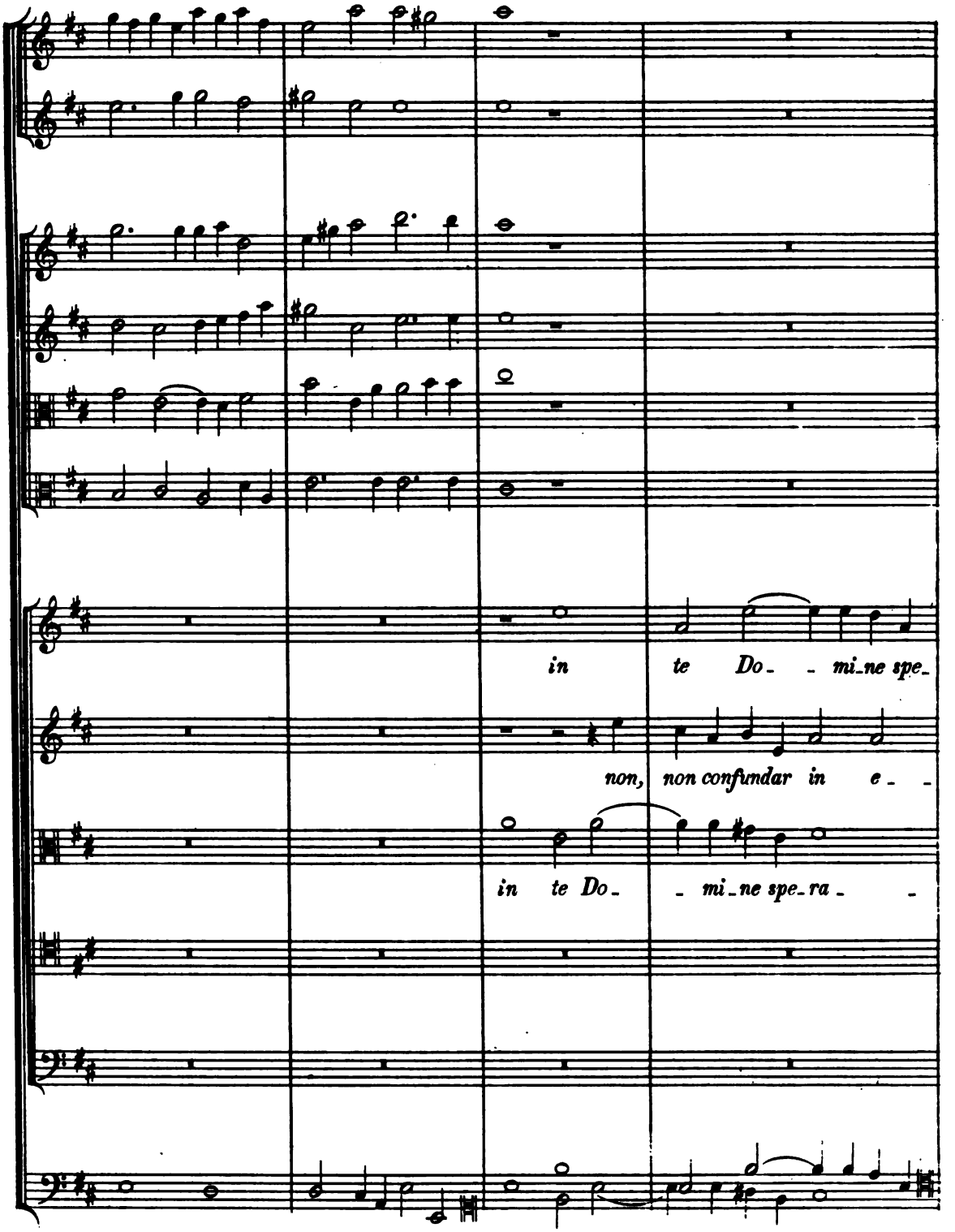




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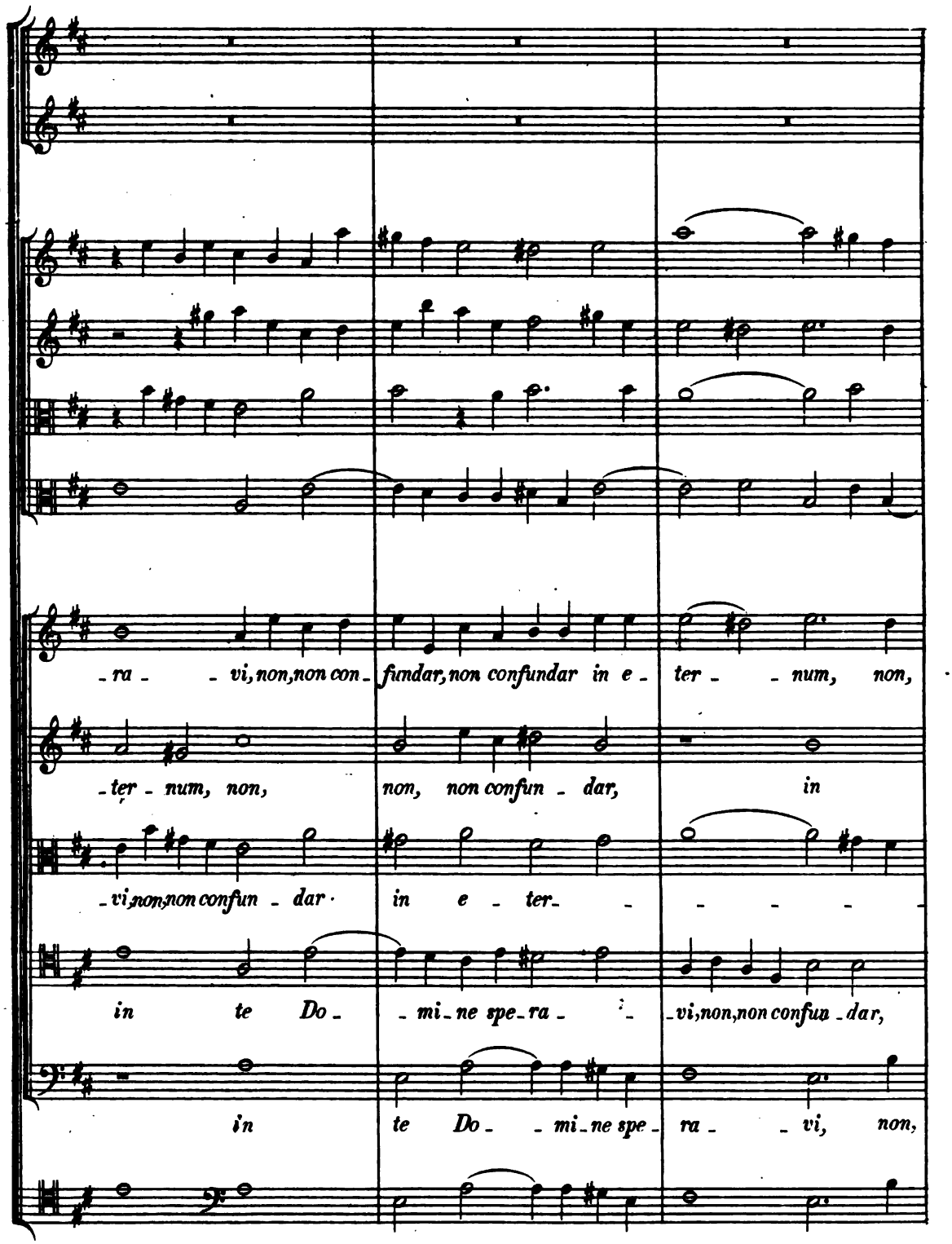




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non confundar in ___ e - ter - - num, non, non con - fun - - dar in e -

te Do - mi - ne spe - ra - - vi, non, non confun - dar, non confun - dar

- - - num, in te Do - - mi - ne spe -

non confundar in e - ter - num, non, non con - fun - dar, non, non con -

non confundar in e - - ter - - - num, non, non confun - dar in e - -



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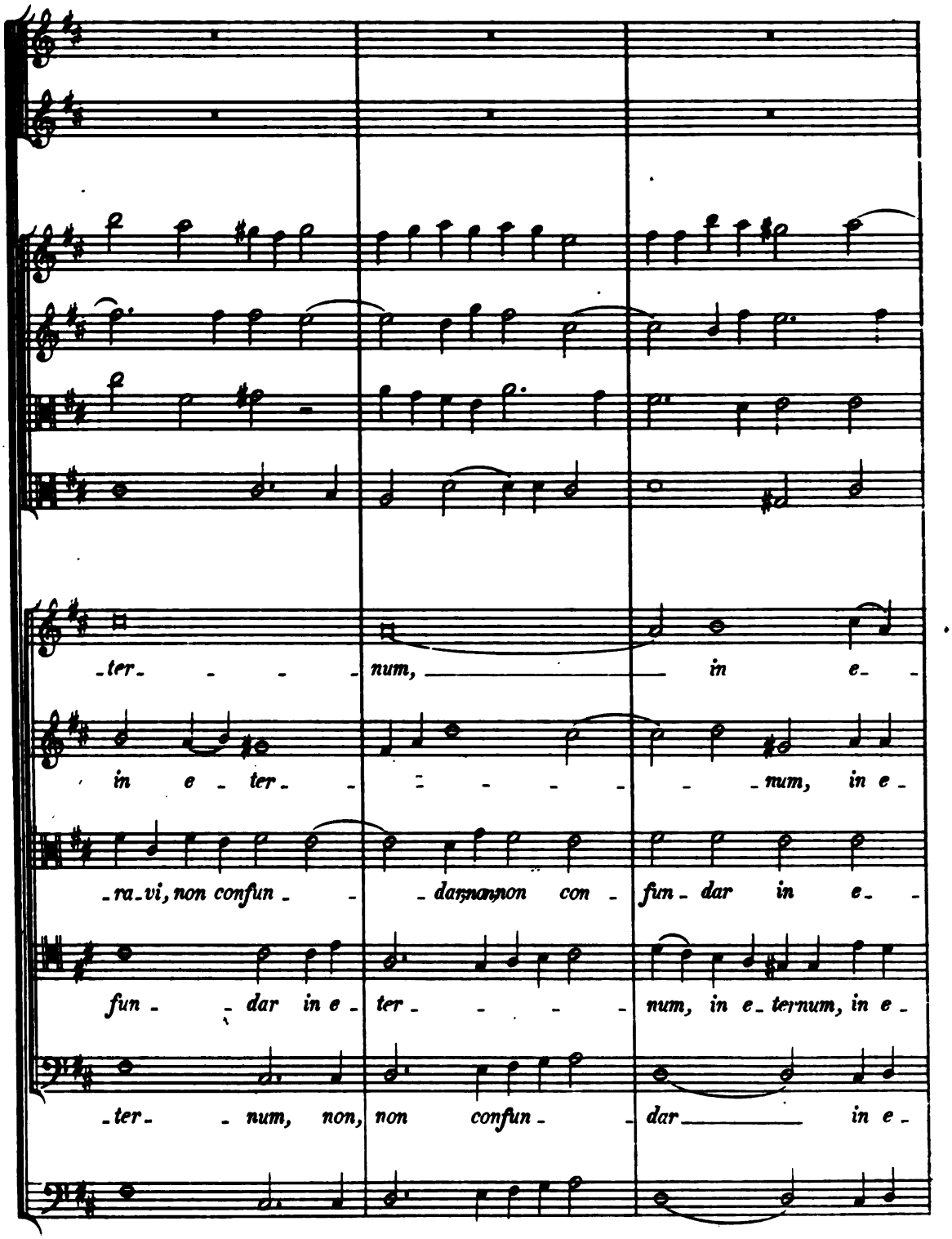




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-ter - num, non, non con- fundar in e- ternum, non, non con- fundar in e- ter- num,

-ter - num, non, non con- fundar in e- ternum, non, non con- fundar in e- ter- num, non,

-ter - num, non con- fun - - dar in e- ter - - - - num, non,

-ter - num, non, non con- fundar in e- ternum, non, non con- fundar in e- ter- num,

-ter - num, non, non con- fundar in e- ternum, non, non con- fundar in e- ter- num,



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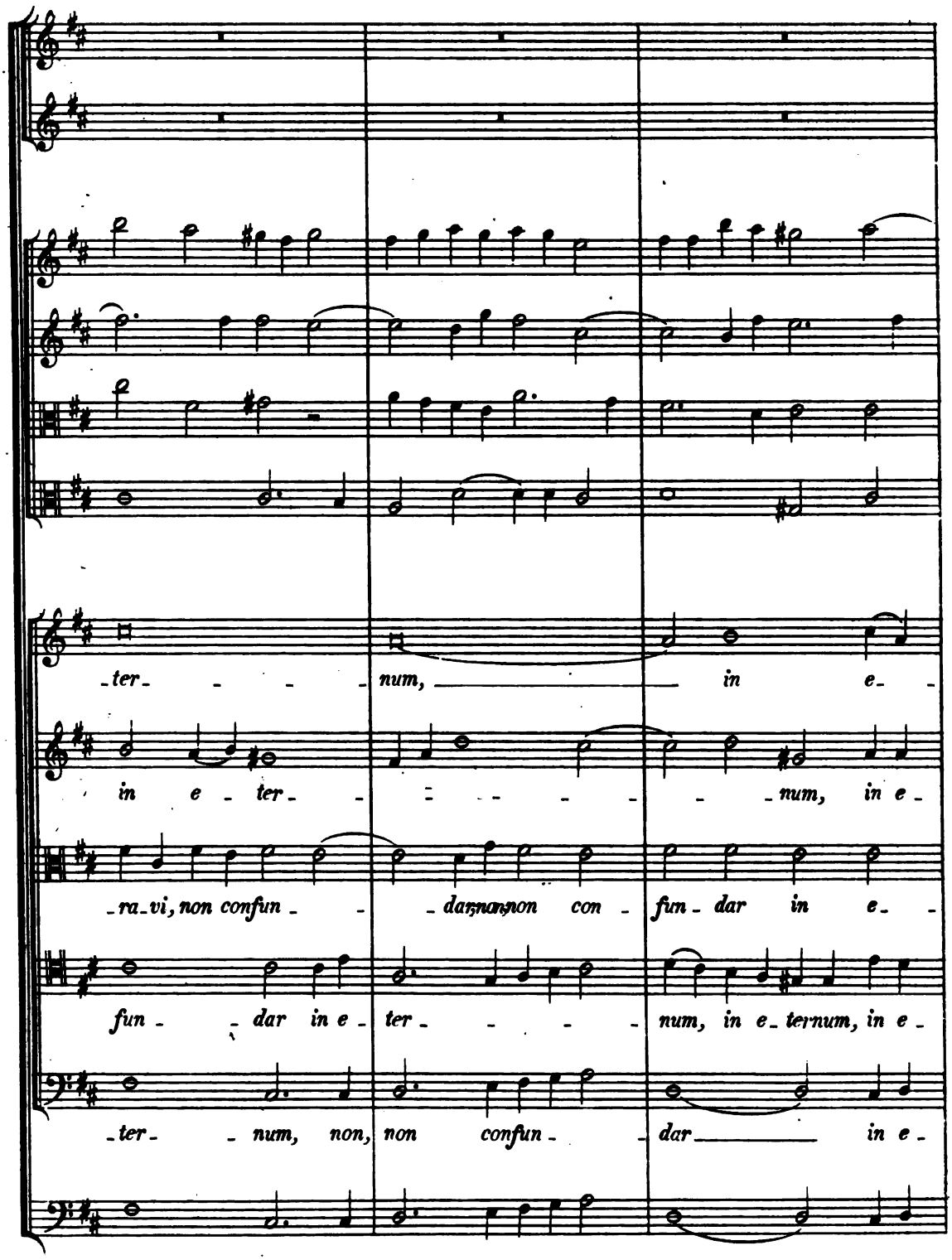




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-ter - num, non, non con- fundar in e- ternum, non, non con- fundar in e- ter- num,

-ter - num, non, non con- fundar in e- ternum, non, non con- fundar in e- ter- num, non,

-ter - num, non con- fun- - dar in e- ter- - - - num, non,

-ter - num, non, non con- fundar in e- ternum, non, non con- fundar in e- ter- num,

-ter - num, non, non con- fundar in e- ternum, non, non con- fundar in e- ter- num,



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non,non, non,non confundar in e - ter - - - num.

non, non,non, non, non confundar in e - ter - - - num.

non, non,non con - fun - dar in e - ter - - - num.

non,non, non,non, non confundar in e - ter - - - num.

non,non, non,non, non confundar in e - ter - - - num.

FINIS.



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